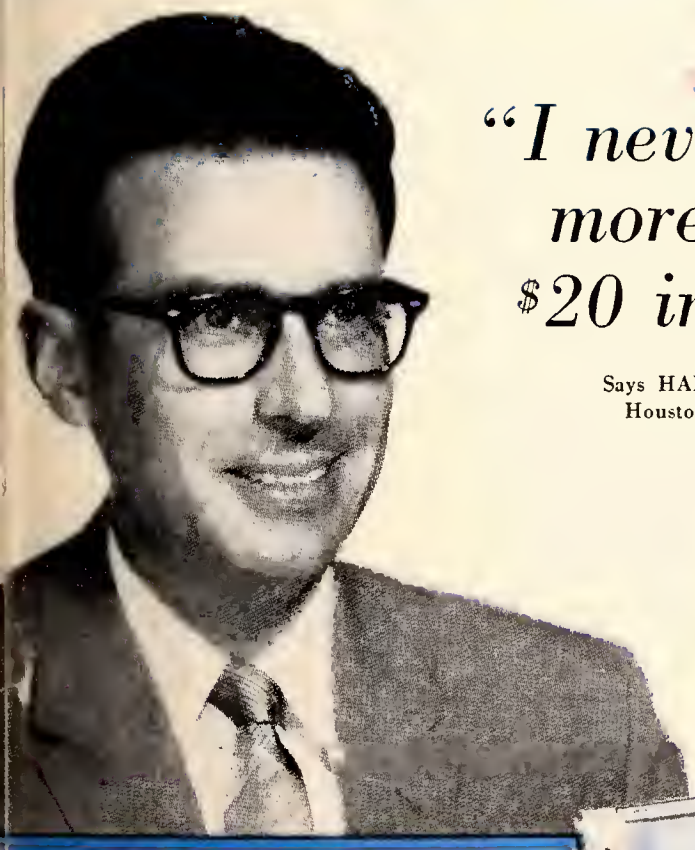
10 APRIL 19[illegible]
40¢ a copy • $8 a year

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE

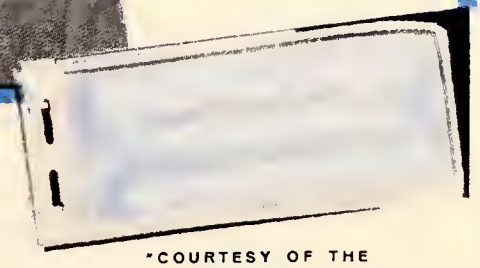
ER CARRY MORE CASH THAN YOU CAN AFFORD TO SPEND

1961



"I never carry more than $20 in cash,"

Says HARRY TURNER
Houston Pharmacist



C-TV is too powerful for me. Whenever I see hing advertised on that station, I want to run out and buy it . . . So, to prevent that from ening, I just don't carry more than $20 in "

"COURTESY OF THE AMERICAN EXPRESS COMPANY"

KPRC-TV • CHANNEL 2
HOUSTON, TEXAS

EDWARD PETRY & CO. NATIONAL REPRESENTATIVES

GOOD NEWS! SPOT IS ON THE MOVE!

Record year indicated by current buys. '61 forecast: tv will go up 7%; radio rise, 5%

Page 35

What's behind trend to web cartoon series

Page 38

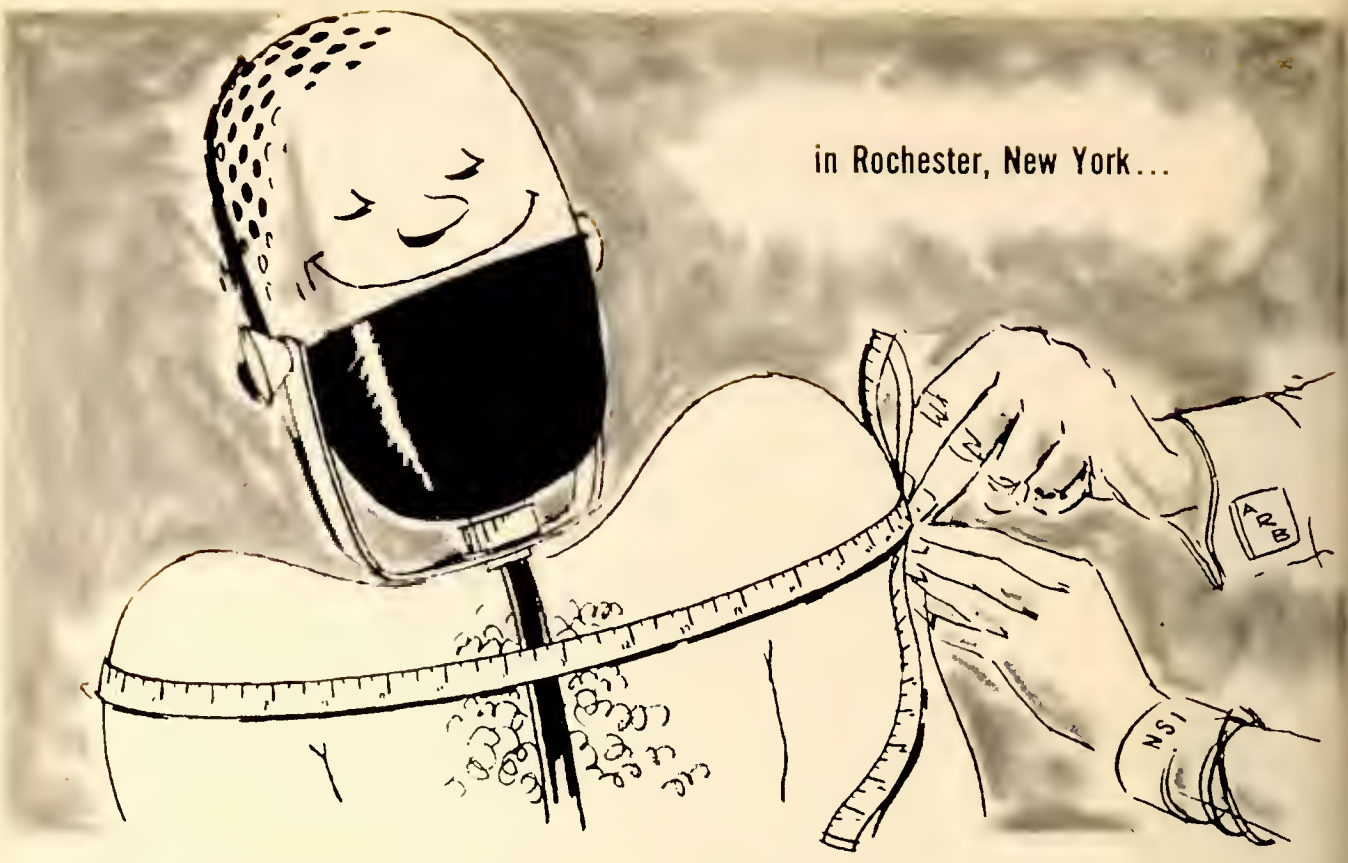
So you think that you buy saturation?

Page 40

Local one-shots put clients in tv limelight

Page 44

[illegible] on page 4



all measurements* prove that Channel 10 is the BIG One...

*N.S.I. AND A.R.B. METROPOLITAN AUDIENCE SURVEYS ... NOVEMBER 1960

...HAS THE BIGGEST OVERALL SHARE OF AUDIENCE!

...CARRIES 16 OF THE TOP 20 FAVORITE TELEVISION SHOWS!

It's always gratifying when independent surveys of the Rochester Metropolitan Area see affirmatively—"aye to aye"—as regards the dominant position of Channel 10. Not only do we carry 80% of the Top Twenty favorite Rochester shows—not only do we deliver the largest over-all Rochester viewer-audience—but, from key executives to propmen, from facilities to promotion—*we have what it takes to make the sponsor happy!*—We also have some mighty attractive availabilities. Write, phone or wire for complete details.

CHANNEL 10

BASIC CBS • AFFILIATE ABC

ROCHESTER, N.Y.

WHEC-TV
EVERETT McKINNEY INC.

WVET-TV
THE BOLLING CO. INC.

ROUND UP YOUR RUPEES! In India, rupees go a long way towards the downpayment on a sacred cow, the purchase of a new spring turban or a trip to the Taj Mahal. But in Baltimore, an advertiser gets the best run for his rupees on WBAL-RADIO, the DOMINANT force of this densely populated province. Here's why: There are no "untouchables" in the land of WBAL-RADIO . . . WBAL-RADIO covers the entire metropolitan area, plus 37 counties in Maryland and 4 adjacent states. WBAL-RADIO gets you results, without rope tricks, providing more unduplicated coverage in this market than any other native station. WBAL-RADIO knows how to charm listeners of every age, every interest, with a distinctive format of Full Range Programming and Music for Mature Minds . . . If you want your advertising to purchase more sales, round up your rupees and reap results on WBAL-RADIO, Baltimore.

WBAL-RADIO BALTIMORE NBC Maryland's only 50,000 watt station
Associated with WBAL FM & TV / Nationally represented by Daren F. McGavren Co., Inc.

CHANNEL 9

WTVM

COLUMBUS, GA.

- **A Great New Market!**
  82% unduplicated audience on the only primary ABC station between Atlanta and the Gulf!
- **Top ABC Programs!**
  Shows like Maverick, Cheyenne, The Real McCoys, Sunset Strip, Hong Kong, and The Untouchables.
- **The Best of NBC**
  Programs like Wagon Train, The Price is Right, Huntley-Brinkley News and Bonanza . . . plus top syndicated programs.

CHANNEL 9

WTVM

COLUMBUS, GA.

Call the man from YOUNG TVI

Ask about availabilities on WTVC CH. 9 Chattanooga, Tenn.

The #1 night-time station in Chattanooga!

© Vol. 15, No. 15 • 10 APRIL 1961

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES:

Spot starts to sizzle again

35 Another record year is expected for tv and radio spot. Heavy March buying indicates money held back during slowdown was intended for spot

Cartoons grow up: mature to web prime time

38 All three networks will have cartoon series next fall. Sponsored by clients looking for adult audience, they're scheduled in early evening

So you think you buy saturation?

40 Illinois food producer, Brooks Foods, buys 400-700 spots a week in one station per market through S. E. Zubrow. Five-second plugs predominate

"Bedside Network" aids veterans

42 400 admen and broadcasters provide unique rehabilitation help for the more than 125,000 patients in 115 Veterans Administration hospitals

Local one-shots put tv clients in limelight

44 BBDO brings them in for Schaefer, other clients, at $5,000-70,000 for one market. Hour-long St. Patrick show beats out two nets in New York

Who's Raggedy Ann? Tv tells all

46 Food marketer solves brand awareness problem with spot tv schedule and heavy merchandising at point of sale. Awareness doubles in one month

NEWS: Newsmaker of the Week 6, Sponsor-Scope 21, Sponsor-Week 27, Sponsor-Week Wrap-Up 62, Washington Week 65, Film-Scope 66, Sponsor Hears 68, Tv and Radio Newsmakers 77

DEPARTMENTS: Commercial Commentary 10, 49th and Madison 16, Reps at Work 18, Tv Basics 47, Sponsor Asks 54, Spot Buys 57, Seller's Viewpoint 78, Sponsor Speaks 80, Ten-Second Spots 80

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BPA

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How WHO-radio services aid food advertisers in America's 14th LARGEST radio market!

Feature merchandising services offered in high-traffic food stores!

WHO - Radio's Feature Merchandising Services provide *unmatched in-store attention* for the products of qualifying advertisers.

These outstanding services are performed in *high-volume* chain and independent supermarkets in every city and town of over 5,000 population, in 28 of Iowa's most heavily-populated counties. These counties account for 46% of all retail food sales in Iowa!

Experienced staff members make a minimum of *480 store calls* for your products over any 13-week period. They work with grocers to assure that your products get maximum facings, better shelf positions, 50 one-week displays of suitable products, and 24-days of Bargain Bar participation.

50,000-watt WHO reaches 865,350 homes in 96 of Iowa's 99 counties *plus* a number of counties in neighboring states. Only 13 other stations in America offer you more audience or more buying power than WHO!

WHO-Radio is equipped and staffed to blend your advertising with professional, "big market" programming. Talk to your PGW Colonel soon about WHO Radio and America's 14th Largest Radio Market!

Sources: NCS No. 2 and Pulse, March, 1960.

WHO

for Iowa PLUS!

Des Moines . . . 50,000 Watts

NBC Affiliate

WHO Radio is part of Central Broadcasting Company, which also owns and operates WHO-TV, Des Moines; WOC and WOC-TV, Davenport

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager

Peters, Griffin, Woodward, Inc., *Representatives*

TV DELIVERS THE NATIONS NUMBER ONE RETAIL MARKET

Odessa, Texas is now the nation's richest retail market with retail sales of $5887.00 per household.* This is one of the big rich Texas size markets served by the TRIGG VAUGHN stations.

TV also delivers El Paso, the nation's 46th city, and 34% of New Mexico. The Bolling Company Man has the full story

KOSA TV
First in the 1st Market**

KROD TV
First in El Paso**

*Sales Mgmt. Survey of Buying Power 1961
**ARB Nov. '60, NSI Dec. '60

BUY TV to sell West Texans . .
Get 34% of New Mexico to boot

A TRIGG VAUGHN STATION
KROD-TV EL PASO · KVII-TV AMARILLO · KOSA-TV ODESSA MIDLAND

3 QUALITY STATIONS / QUALITY MARKETS / 1 NATIONAL REPRESENTATIVE THE BOLLING COMPANY, INC.

Jack C. Vaughn, Chairman of the Board
Cecil L. Trigg, President
George C. Collie, Nat. Sales Mgr.

NEWSMAKER of the week

Final lines in the organizational blueprint of a new all-broadcast industry organization are being drawn this week by management of the newly incorporated Better Broadcast Bureau. Headed by Clifford J. Barborka, Jr., who resigned a fortnight ago as v.p. for John Blair & Co., the group moves into full-scale action 1 June with a key personnel line-up.

The newsmaker: Cliff Barborka has a reputation as a whirlwind in radio sales who likes best of all to meet new and intriguing "challenges." Innovator in creative sales, programing and production for radio with Blair, he's now converting his talents in these areas to a package service for subscribers at both the national and the local level.

Better Broadcast Bureau, Inc., will combine his talents with those of several key advertising and/or broadcast pros in a partnership association in which each will perform a highly specialized role. Among the principals detailing the BBB blueprint: a marketing supervisor for a major agency, officers in a successful production company and a radio station executive.

Clifford Barborka, Jr.

The new company's function, says Barborka: "To offer to subscribers creative selling as well as programing and production services."

But, "more than this, we will assume an industry posture on all broadcast problems."

A composite of these services has been Barborka's forte at Blair, where in May 1959 he organized the Creative and Marketing Services division. Radio stations clients and prospects serviced by the rep were advised on creative commercials, jingles a well as on the specifics of media buying. Production of commercials with original music and lyrics is expected to be a mainstay service to agencies.

Barborka has been with the Blair organization nine of his 11 years in the broadcast business, starting in the Chicago office as a radio account executive in 1952. Before then he was a salesman for NBC Radio Spot Sales for two years following a similar two-year stint with a sales consultant firm.

He was named radio sales manager in Chicago in 1955 and two years later became a vice president of the company. His selling track record in Chicago, during which he is credited with developing much business new to spot radio with his creative tactics, moved him into the new post in New York and to concentrate on sale of the Blair Group Plan.

CAPITAL TYPES #8

CLOCK WATCHER

Fascinated by slow
movement: cows grazing,
goldfish and English drawing room
comedies. Conscientiously
reads labels on cereal boxes.
Accident prone; once had
ceiling fall on him.
Quick only in turning to
WTOP Radio, the station
important to people
in the Greater
Washington area.

WTOP RADIO

Washington, D. C.

Represented by CBS Radio Spot Sales

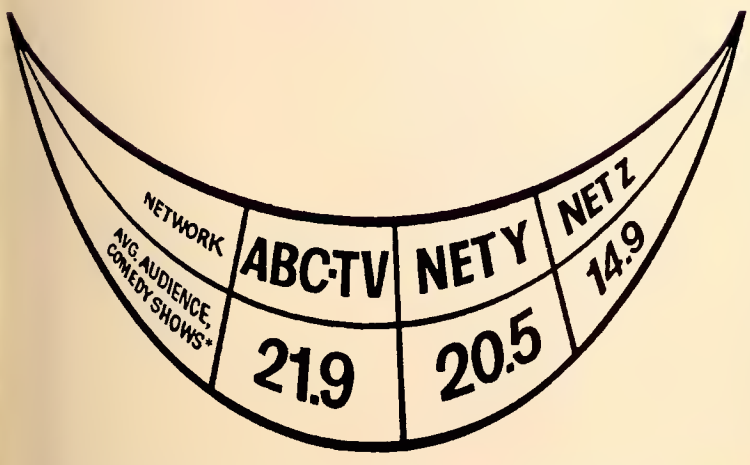
Operated by

THE WASHINGTON POST BROADCAST DIVISION:

WTOP RADIO *Washington, D. C.*

WTOP-TV *Channel 9, Washington, D. C.*

WJXT *Channel 4, Jacksonville, Florida*



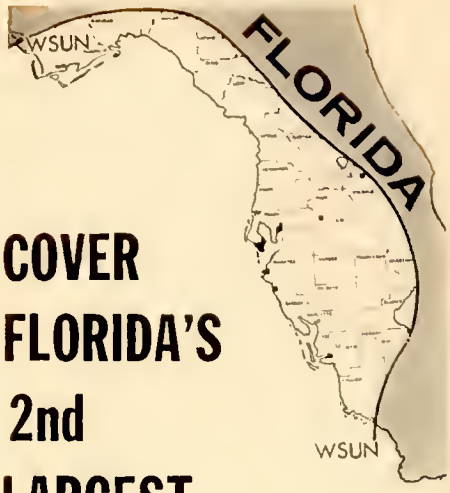
Who's laughing now?

ABC's national audience—and more than any other network audience.*

If the audience doesn't howl, the sponsor will. Hence our broad grin, as we report the situation comedy situation according to the National Nielsen, Jan. thru March†: ABC, as the chart happily shows, leads in average audience. What you're getting, in the way of smiling homes, is 656,600 more of 'em on ABC-TV than on Net Y... 3,283,000 more than on Net Z. And for a last ha!, get this: 3 new situation comedies appear in Nielsen's top 15. Two of them are ABC's.†

ABC Television Network

* Source: National Nielsen TV Reports Average Audience, all evening situation comedies, 10 weeks ending March 5, 1961. †National Nielsen, March 1, 1961 TV Report.



COVER FLORIDA'S 2nd LARGEST MARKET* *and* 29 Counties with 1 station

Tampa-St. Petersburg is Florida's second largest market, with a metro population of 772,453*! But that's not all! *WSUN is the only station* on Florida's West coast covering the entire 29 county area with 1,420,007* residents.

ADD TO THIS WSUN's GREAT ADULT AUDIENCE (97.2%)** . . . the greatest percentage of adult listeners. This means ADULT BUYERS throughout the entire 24 hour broadcast day!

REACH *ALL* OF FLORIDA'S 2nd LARGEST MARKET ON THE ADULT STATION!

WSUN 620 KC
TAMPA-ST. PETERSBURG

Natl. Rep: VENARD, RINTOUL & McCONNELL
S.E. Rep: JAMES S. AYERS
*1960 Census **Pulse 6/60

by John E. McMillin

Commercial commentary

Read Rosser and be real

Next week Alfred A. Knopf is publishing Rosser Reeves' *Reality in Advertising*, and I suggest that you rush out and buy a copy.

The 50-year old board chairman of Ted Bates, Inc., has put together what is unquestionably one of the most important and significant books ever written about advertising.

He has packed into 150 crisply paced pages, 36 I.D.-length chapters, more meaty facts, more challenging ideas, more bedrock fundamentals than I've ever seen in one place before.

And I don't believe that anyone can pretend to expert knowledge of modern advertising until he has read, studied, and thoroughly digested what Reeves has to say.

Reality in Advertising has had, of course, a lot of pre-publication publicity. Only a few weeks ago it was disclosed that officials of Mobil Oil, Inc., were so impressed with an advance copy of the book that they had switched their account from Compton to Bates.

Since then the Reeves effort has received some fragmentary, often hostile reviews, in the advertising columns, and in the trade press.

It has been attacked as a "glorification of the Hard Sell," as "nothing but a long sales pitch for Ted Bates," and as having been written "without modesty."

All of which, I think, misses the point. I have been as sharply critical as anyone of certain Bates practices. And, as you will see, I still think the agency has some things to grow up to.

But this cannot obscure the fact that *Reality in Advertising* is a highly important book, and that Reeves, unlike most agency heads, has voiced a strong, courageous, distinctive advertising philosophy.

Advertising as an intellectual challenge

What Reeves recognizes (and what too few insiders and almost no outsiders understand) is that advertising provides one of the most exciting *intellectual* challenges to be found in any industry.

Ours is a business of huge, murky intangibles, and too often these are approached by admen with huge, mindless emotionalisms.

Reeves, a chess player with an international reputation, has relied on clear logic and icy intellect to bring order out of advertising's chaos. And he has constructed a philosophic system of advertising principles which would do credit to an Aristotle or Aquinas.

Not all the principles are new. Most intelligent admen, for instance, have long stressed the need for some sort of "central salespoint" as a focus for all campaigns.

But what is new is the way Reeves has welded together a complete cosmos of advertising beliefs, a coherent, logical philosophy that is backed by the experience, research and successful case histories of a fast-growing $130 million agency.

(*Please turn to page* 12)

it's a **Woman's Wonderland**

9:00-10:00 A. M.

WEEK DAYS

Sprightly as springtime and just as welcome is this solid hour of personal service to the women of Detroit and Southeastern Michigan.

"Consult Dr. Brothers" features the famous psychologist and her highly-prized counsel on problems of heart and home.

"Ed Allen Time" points the way to easy figure control and more zestful living through simple, living-room exercises. Handsome, clean-cut Ed Allen is a great local favorite.

"Gateway to Glamour" spotlights beautiful Eleanor Schano—an exciting authority on face and fashions.

Here, indeed, is a woman's wonderland—sixty marvelous minutes for selling everything she needs for herself, her family, her home. Call now for availabilities—either your PGW Colonel or your WWJ-TV local sales representative.

Detroit, Channel 4 • NBC Television Network

WWJ-TV

NATIONAL REPRESENTATIVES: PETERS, GRIFFIN, WOODWARD, INC.
Associate AM-FM Station WWJ
Owned and Operated by The Detroit News

What they see on
WJAC-TV

THEY BUY!

Statistics may be a pretty dry subject, but they do show that more people watch WJAC-TV in the Johnstown-Altoona market than any other station. (The statistics are those of both Nielsen and ARB.) It's more important, however, to know that WJAC-TV turns those statistics into sales for dozens of happy advertisers.

Whatever you have to sell, you'll sell it faster, and in greater quantities, to the purchasing people who watch WJAC-TV!

For Complete Details, Contact:
HARRINGTON, RIGHTER AND PARSONS, INC.
New York Boston Chicago Detroit
Atlanta Los Angeles San Francisco

SERVING MILLIONS FROM ATOP THE ALLEGHENIES
WJAC-TV
JOHNSTOWN · CHANNEL 6

As to the principles themselves, you'll have to read, study and think about *Reality in Advertising* in order to understand them.

Let me suggest, though, that you pay particular attention to:

1) *The copy penetration-brand usage method* Bates employs in measuring advertising effectiveness.

2) *The famous Bates U.S.P.* (Unique Selling Proposition) and especially the way Reeves defines it. It is far more than just a catchy set of initials.

3) *Freudian research.* His comments on the unreliability of such "hidden persuader" hokum are most refreshing.

4) *Video vampires*—the visual effects in tv commercials which deplete or destroy selling effectiveness.

5) *The dispersion theory* in the use of tv spots and why Reeves places it above the arguments for frequency.

Such solid subjects make *Reality in Advertising* an immensely valuable trade tool. By all means read it and read it thoroughly.

Hobnailed boots in the boudoir

Having said that, however, I must bring up some unpleasantries. Why has Bates, more than any other big agency, been so often in trouble with the FTC (for Colgate, Anacin, Life cigarettes, etc.)?

Why is Bates copy so frequently criticized? Despite Reeves' clear logical, intellectual brilliance, is there a flaw in the approach?

I think there is. I've thought so for a long time.

Back in the early 1940s when Ted Bates broke away from Benton & Bowles to start his own agency, one of his first campaigns was a magazine series for Palmolive soap.

I can remember Neil McElroy, then P&G ad manager, now P&G board chairman, coming into my office at Compton and asking whether we should change our Ivory soap strategy.

Mac, obviously, was both fascinated and a little frightened by the Palmolive ads. Ted's techniques, even in those days, showed the unmistakable Bates stamp.

He had taken beautiful four color photographs of lovely gals and underneath had spread ugly, black, shrieking headlines that promised fast, fast, fast relief from acne and skin blemishes.

The total effect was that of hobnailed boots in a silken, scented boudoir—startling, loud, sinister, and somewhat sadistic.

You'll find this same strange strain of sadism in a good deal of Bates copy (Anacin's hammer and sparks spots and Colgate's now-banned "Invisible shield" commercials are examples of it).

It is almost as if the Bates copywriters, having settled on a U.S.P., said, "Now we gotta slug the s.o.b's."

Actually, it is a kind of Prussian arroganec, and like the Prussians, who are always startled to discover that, despite their logical methods, people resent their overbearing crudeness (and plot to destroy them), I'm not sure that Bates understands its own attitudes.

But this I do know. It is possible to follow Bates' sound advertising principles, without accepting the Bates manners.

William Esty, for instance, has done a brilliant job of staying with solid copy themes for Winston and Ballentine, without feeling any compulsion to kick their customers in the head.

And I hope to see the day when Bates, instead of behaving like a brilliant high-IQ adolescent who thinks he must be rude and truculent, employs the Reeves principles with maturity and heart.

Why KPRC-TV bought Warner's "Films of the 50's"

Says Jack Harris:

"When you buy feature films of this high quality, you can lead from strength in your programming. We have already used some of these Warner films as sponsored

BLOCKBUSTERS AND MOVIE SPECTACULARS

"Later we'll use them as Saturday night double features and, of course, as participating shows in prime time."

JACK HARRIS
Vice President and General Manager
KPRC-TV, Houston, Texas

Warner's Films of the 50's... Money makers of the 60's

SEVEN ARTS ASSOCIATED CORP.

NEW YORK: 270 Park Avenue • YUkon 6-1717
CHICAGO: 8922-D La Crosse, Skokie, Ill • OR 4-5105
DALLAS: 5641 Charlestown Drive • ADams 9-2855
BEVERLY HILLS: 232 Reeves Drive • GRanite 6-1564

For list of TV stations programming Warner's Films of the 50's see Page One SRDS (Spot TV Rates and Data).

In Chicago

...**McCormick Place,** magnificent new lakefront exposition center, has an exhibition area equal to 6 football fields; 23 private meeting rooms; a theater with the largest seating capacity of any in Chicago. McCormick Place was completed this year in time to host the famed auto show, which set new attendance records.

In Chicago
WGN
TELEVISION

Better programming through dedicated community service

For the eleventh year, WGN Television brought Chicagoland exclusive coverage of the auto show—and in color.

WGN IS CHICAGO

Quality · Integrity · Responsibility · Performance

49th and Madison

Strictly educational

I was, to say the least, a bit concerned to see the paragraphs on the Gasoline Tax Education Committee program as reported in (27 March) SPONSOR.

First of all, the budget figure you used was way off; it reads as though spot radio is getting a $1 million budget for the third phase of this program.

Secondly, the Gasoline Tax Education Committee program is not fighting "state taxes." This is strictly an educational campaign which, although discussing all gasoline taxes, distinctly refers to the Federal gasoline tax, for this is where the last gasoline tax increase occurred—at the Federal level.

Thirdly, this is not an "all-media" campaign. There is no television.

Stefan F. Blaschke
executive secretary
Gasoline Tax Education Comm.
N. Y. C.

Readable research

I just wanted to let you know how appreciative we are for the fine job done on our daytime viewer attentiveness study, "NBC's new answer to an old ad question," in the 27 March SPONSOR.

I know how difficult it is to develop an interesting, readable story from the cold facts contained in a research document, but you have done it.

Everybody loves to leap in with complaints when they spot something they don't like, so I think it's only right that we let you know when we're pleased, too.

M. S. Rukeyser, Jr.
manager, business & trade publicity
National Broadcasting Co.
N. Y. C.

Gratified

I was very pleased with the way that SPONSOR dealt with Johnson's Wax in the two articles, beginning 20 February. "Johnson's Wax: the radio years." This was nicely done and we are all most gratified.

Douglas L. Smith
advertising and merchandising director
S. C. Johnson & Son, Inc.
Racine, Wis.

They were elected: Arthur J. Bellaire, and Philip C. Carling, to board of directors, BBDO . . . Theodore S. Watson, Jr., a director, Charles W. Hoyt . . . Howard K. McIntyre, executive v.p., Henderson, Greenville, S. C.

Moved East

The above item was clipped from the 13 March issue of SPONSOR and was

Revive your tired winter TV viewers
with a fresh new springtime shot...

Championship

Keep your ratings up with a change of pace and a show that really SELLS. Fill your winter TV slots *now* with a fresh new program of proven summertime ratings* . . . CHAMPIONSHIP BOWLING. Everybody knows, that this is the time of the year when sports out-rate all other TV. But, here's a surprise . . . did you know that CHAMPIONSHIP BOWLING, even in the summertime, out-rates or runs a hot second to Major League Baseball in cities all over the country? Now we're telling everyone that CHAMPIONSHIP BOWLING

quite interesting in view of the fact that both underlined are originally out of Sioux City and lived within a block of each other.

Lennon Kelly
manager
KTRI
Sioux City, Ia.

Salute

Before another busy day passes I want you to know how pleased Mr. McCormick, our president, and our entire sales staff were with the fine piece you did for our Auto Salute in SPONSOR, 20 March. They liked it so much that they asked me to order 500 reprints.

Phyllis R. Doherty
dir., advertising and publicity
WNAC
Boston, Mass.

Attention getter

Mr. Brown, of BBD&O, referred in your letters' column, 13 March, to the 13 February article in SPONSOR regarding WLW stars. His letter caught my attention. I, too, am a former Ohioan but have changed to another state just across the border.

Believe he had reference to Harry Snodgrass as the pianist from the prison remote. Wasn't it Missouri though, instead of Ohio State Prison?

Nice to hear the names of Thies and Cherniavsky again. George Troup was the trombonist with Thies who made the "Sometimes I'm Happy" theme famous.

H. D. Longsworth
manager of sales
WOWO,
Fort Wayne, Ind.

For the record

The 28 March SPONSOR-WEEK lists the Art Directors Awards. May we correct you? The production company which produced the Bufferin commercial for which Steve Frankfurt of Young & Rubicam won a Gold Medal was On Film, Inc.

Morton Schaps
television sales director
On Film, Inc.
Princeton, N. J.

'Shut-In Matinee'

The special boxed item "New wrinkle: movies on radio." in the lower right hand corner, page 25, 20 March SPONSOR brings back memories.

Perhaps the correct title of item should be . . . HISTORY REPEATS ITSELF . . . MOVIES ON RADIO.

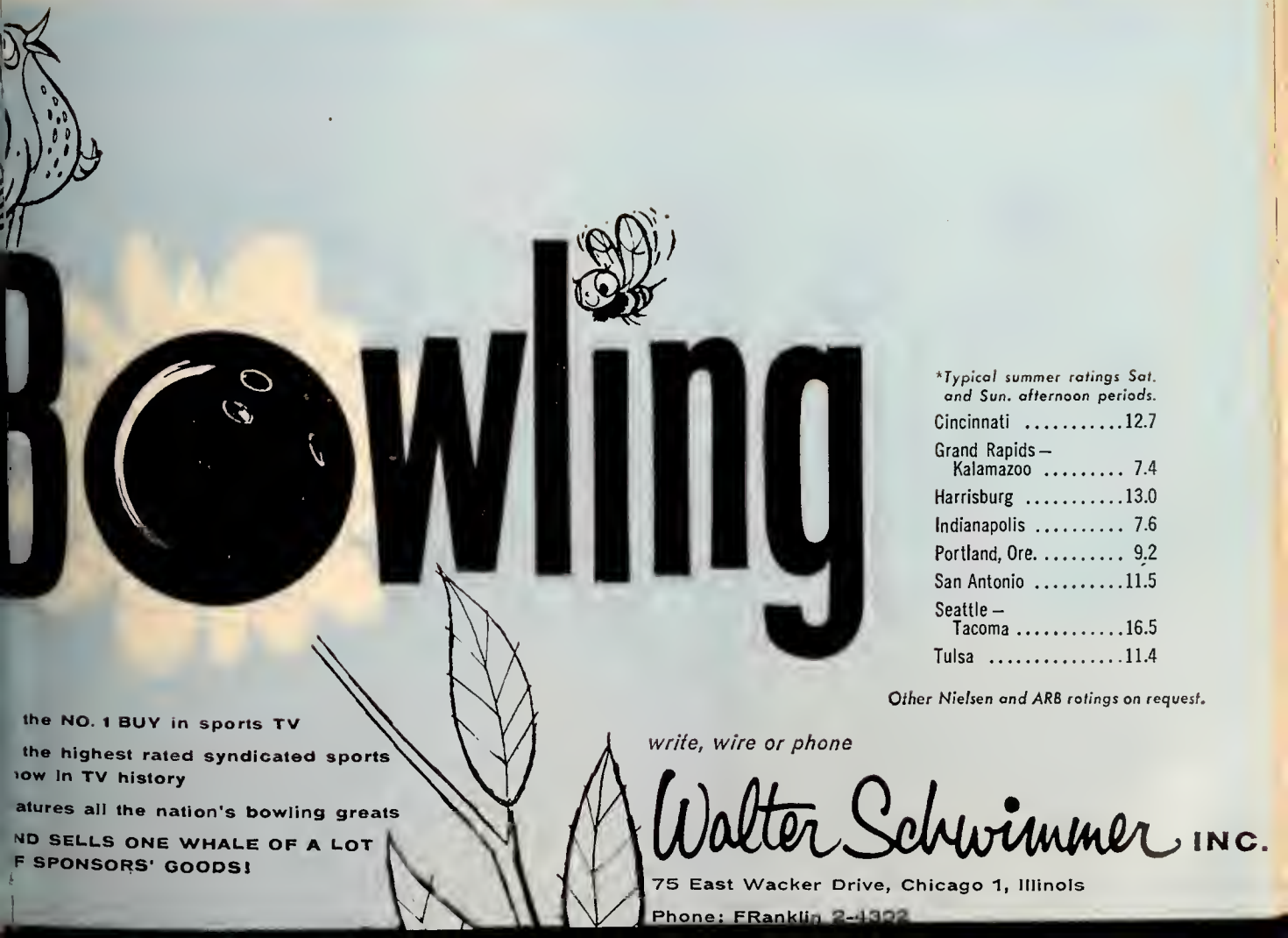
In the late 20s (*about 33 years ago*) we, at KFJB, Marshalltown, Iowa, had a direct line to one of the theaters where we originated a daily organ show. We also made a direct connection to the Vitaphone equipment of the theater and presented the entire opening day matinee presentation of news, comedy, travelogue, and feature picture as a "Shut-In Matinee." Three changes per week gave us a regular three-time per week schedule.

Gene P. Loffler
general manager
WTAP
Parkersburg, W. Va.

Accurate reporting

My thanks again for your kindness in doing the story about Ideal Toy Corporation in 20 March "Sponsor-Week." You did a thorough and reliable job of reporting the facts and statistics accurately.

Melvin Helitzer
director of advertising
and public relations
Ideal Toy Corporation
New York, N. Y.



One station, KOIN-TV, carries the strongest signal to people in Portland, Oregon and 33 prosperous surrounding counties. That's important. But even more important is the enthusiastic reception this signal receives from people who depend on KOIN-TV's high standards of programming. That's the *most* people in this powerful purchasing market. Check the latest Nielsen for proof*.

KOIN-TV
persuades
people
in
Portland

* Highest ratings and widest coverage . . . 7 of every 10 homes in Portland and 33 surrounding counties. KOIN-TV—Channel 6, Portland, Oregon.

One of America's Great *Influence* Stations. Represented Nationally by CBS-TV Spot Sales.

Reps at work

John R. Wright of Peters, Griffin, Woodward, New York, call attention to the fact that, "Over the past few years the spot specia has become an increasingly important factor of our industry. You' remember how WPIX's "The Secret Life Of Adolph Hitler" lit u the Arbitron board and hit a 49.7 average rating . . . one of th highest in New York's tv history . . . delivering half of the market's 5,000,000 tv homes. Though space does not permit a representative rundown of the spot special, stations in markets of all sizes have been, and will continue, to design excellent programing of this sort. These features are the normal outgrowth of local programing and the professional production staffs that stations have developed. Because each station has a feel for viewer tastes and habits in its market, each special can be tailored t the local audience. In addition to delivering a large audience, th alert buyer and his client will realize that the spot special lend prestige to both the product and the company image. Furthermore the merchandising, promotional and publicity opportunities ar immense, affording unbeatable total impact for the advertiser."

Fred Lyons, director, NBC Spot Radio Sales, New York, points ou that "while the number one target for a radio rep must be th budget that's immediately available, the rep isn't worth his weigh in old avail sheets who doesn't allot considerable time to getting ne customers into the medium. Radio's advantages require constan repetition. For instance, the probably isn't an ad man left wh hasn't noticed that an awful lot moving vans have been loading the city and unloading in the su urbs. This mass migration is vital marketing factor for all a vertisers of consumer produc high priced or low. The food ma ufacturer suddenly finds that ov half his potential is outside the c limits. The auto manufactu knows that half the new car sa are made in the suburbs and the better part of "second car" sa are made there, too. It's only one of radio's trump cards, but must keep playing on the fact that our medium covers the whole m ket, city and outlying counties—while the metropolitan newspap have failed to keep pace with suburbia's growth."

The mistress of all she surveys. A gracious hostess waiting for her guests to arrive. The interesting and the interested will both enjoy the company of a "Metropolitan personality."

METROPOLITAN BROADCASTING

205 East 67th Street, New York 21, N.Y.

TELEVISION STATIONS

WNEW-TV New York, N.Y.
WTTG Washington, D.C.
KOVR Sacramento-Stockton, California
WTVH Peoria, Illinois
WTVP Decatur, Illinois

RADIO STATIONS

WNEW New York, N.Y.
WHK Cleveland, Ohio
WIP Philadelphia, Pa.

A DIVISION OF METROMEDIA, INC.
other divisions are:
Foster & Kleiser
Worldwide Broadcasting

WGAL-TV serves the public interest

THE GREAT CENTENNIAL

Footnotes to the Civil War in the Channel 8 Area Every Monday Morning. Each program in this fascinating historical series features a separate community, as many cities and towns in the Channel 8 area were affected by the Civil War. Well-known examples: Battle of Gettysburg, burning of Chambersburg, Confederate occupation of York. This series is just one phase of this station's many activities dedicated to inspire and enlighten the viewers it serves.

WGAL-TV
Channel 8
Lancaster, Pa. · NBC and CBS
STEINMAN STATION
Clair McCollough, Pres.

Representative: The MEEKER Company, Inc.
New York · Chicago · Los Angeles · San Francisco

Interpretation and commentary on most significant tv/radio and marketing news of the week

SPONSOR-SCOPE

10 APRIL 1961
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• **The tv networks can look for P&G's daytime pattern and philosophy to take some sharp turns during the coming season.**

Immersed in the further backing away from daytime **in favor of nighttime** expansion are a flock of factors. Among them:

• As P&G keeps adding to its list of products, more and more of them are of a nature that have **all-family appeal**—and for all-family appeal **nighttime's a natural.**

• Household cleansers and victual brands still constitute a colossal percentage of P&G's sales gross, but the **toilet soaps, deodorants and hair products in the P&G stable have been making important headway** on the share level and these call for more and more all-family advertising exposure; that is to say, a greater balance toward nighttime.

• P&G is still perplexed by the character of the daytime tv audience—to just what extent daytime network tv is being viewed by the potential buyers of its products and whether it fits in with the sales pattern of its other-than-household cleanser products. **For example: there are now 29 million homes with working wives.**

• In recent years P&G has been frustrated by the fact that it hasn't been able to get new soap operas solidly on the rails and its media master minds are **wondering whether the time isn't far off when its judgment will dictate departure from its own serials** and wholesale participation in scatter plans. The old P&G serials keep rolling, but their turnover of audience seem to get lower from year to year.

• The P&G soapers not long ago got 11's and 12's, but what with three-network competitive leveling out program ratings, **they're lucky now to get an 8 or a 9.**

What all this inventory-taking and soul-searching simmers down to: P&G's heart and millions of its dollars will still remain in daytime, **but the balance will continue to build for nighttime.**

Toni accounted for the big action of the week in spot tv: it's the annual spring buy of sixteen weeks, via C. E. Frank, North, Wade and FC&B.

The campaign, involving around **50 markets** and based on **100 rating points a week,** takes in all products, including Paper Mate. Toni's **newest product,** Cascade hair coloring, is **not scheduled,** at least for the first nine weeks of this campaign.

The week's conspicuous buy out of New York was P&G's Tide (B&B).

Lucky Strike (BBDO) will be cutting loose soon with a substantial spot tv campaign that will run for 20 weeks, with all market categories included.

Another product using a heap of markets but for only four weeks: **Chun King** out of BBDO Minneapolis. The concentration is on **minutes.**

Watch for this revolution in the petroleum industry (and a consequent shake-up in agency affiliations): a mounting emphasis on the image of the product.

Agency experts in the petrol field note that this quest by the individual companies for **distinct personalities or identity symbols** for their brands goes hand-in-hand with **another industry urge: to sell the consumer on far more use of his car.**

The expanded use campaign, when it breaks via the American Petroleum Institute (JWT) will focus on the theme of getting **more fun out of life** by going places and calling attention to the great super-highways that have been made available lately.

Ford should give JWT its answer within the next two weeks to an uncommonly complex plan for air media participation during the 1961-62 season.

Key factors in the plan: (1) **concentrating** the bulk of the expenditure in the **last 1961 quarter** and the **first 1962 quarter**; (2) spreading the tv network buys over **multiple shows** instead of confining the investment to a couple of series **to insure maximum flexibility** in matching tv obligations to the seasonal sales pattern.

Spot buying will be subject to the same philosophy. Commitments, in effect, will be on a 13-week basis.

7-Up (JWT Chicago) is getting away from routine network tv participations like alternate weeks and minutes, and adopting a special pattern for the 1961-62 season.

It will have a minimum of **26 shows made on the continent** in the Friday 7:30-8:30 p.m. slot—circuses, miscellaneous theatrical events, etc.

A major objective: **getting a different audience** from the kind it's been getting the past two years and having something that it can **merchandise heavily among its distributors and dealers.**

The pop maker will also use **heavy flights in spot,** as has been customary.

National Carbon (Esty) has wrapped up a little earlier than usual its September-December tv network needs for its anti-freeze products.

Over the period there'll be about **60 commercial minutes** spread over spot carriers and sports on NBC TV and ABC TV.

The competitive division at DuPont (BBDO), which last season also bought heavily in spot carriers, **is working on its tv network requirements, too.**

Both anti-freeze makers are perennial users of **spot radio** on a saturation scale.

Evidently ABC TV won't let CBS TV remain happy over the claim to be the happiest of the networks.

Acting on that recent CBS TV trade ad captioned, "Ha! Ha! Ha!," ABC last week compiled the following table to show that **its situation comedies garnered a bigger average audience** this season than did CBS' situation comedies:

NETWORK	TOTAL SITUATION COMEDIES	AVERAGE RATING*
ABC TV	8	22.0
CBS TV	12	21.6
NBC TV	7	15.4

*January-February 1961 NTI.

Note: ABC TV also claims it came out with a **better score on the situation comedies introduced this season,** striking a batting average of .500 (two out of four) as compared to .400 (two out of five) for CBS TV and .167 (one out of six) for NBC TV.

There's a definite trend among midwest advertisers to combining tv and radio spot.

Wrigley about a year ago took to this pattern on a big scale and **this spring that type of mixing has been adopted** by Pure Oil (Burnett) for its Firebird brand, by Amoco (D'Arcy), Continental Casualty (Hartman) and Red Heart dog food (Shaw).

Another pattern getting play in that sector this spring: shorter schedules **but the use of several stations** in a market to get maximum penetration.

Don't be surprised if CBS Radio comes up with a sponsor for the New York Philharmonic concerts broadcast during the 1961-62 season.

One of the top-rung agencies has a client with a **prestige-public image problem** that's seriously interested. Package price for 28 broadcasts: $840,000.

Looks like CBS TV will inherit for the 1961-62 season that $1.5-million worth of General Mills business now on NBC TV.

The major reason: there'll be about $2 million in billings riding on Father of the Bride alone and that makes an **ample base** for building to a **maximum discount.**

With R. J. Reynolds standing pat in its refusal to accept the new 10:30 p.m. Wednesday time, the chances are that I've Got a Secret will be sold for the fall by CBS TV on a minute basis—the unsold portion, if any, going co-op.

Meantime Reynolds via Bates has committed itself for a **total of nine minutes** a week on the other two networks. **The participations:** NBC: Wagon Train, 1½ minutes; Mitch Miller, 1½ minutes; Saturday Night Movies, 2 minutes. ABC TV: 77 Sunset Strip, 1 minute; Flintstones, 1½ minutes; Lawman, 1½ minutes.

Reynolds is still in the market for three or four minutes a week, and, despite the peeve over the I've Got a Secret time switch, Reynolds will probably wind up filling in the difference at CBS TV.

CBS TV appears bent on selling the Ed Sullivan show on the basis of half-hour segments when the current contracts have expired.

In terms of time, at least, it will mean **20% more income** for the network.

ABC TV salesmen last week were collecting agency reactions to the prospect of the network scheduling re-runs of hour tv films after 11:15 p.m. this fall.

Price quoted: a range of $6,000 to $8,000 per minute commercial, with the exact cost depending on the number of times used. Discounts apply to 26, 52, 104, and 250 times.

The Jack Paar Show now sells at $12,000 a minute, before discounts. ABC TV says its own stations in Paar time get a 27% share of audience.

CBS TV will have but a slight edge over ABC TV come the fall in the make-'em-laugh sweepstakes. As the schedule shapes up now CBS will have 14 situation comedies in prime time as against 12 on ABC TV.

For CBS it's no increase in that category, **whereas for ABC it's a jump from 8 to 12.** In other words, ABC has moved up several notches in getting over the concept of balanced programing. **Westerns on ABC took another slash,** going from six to four.

Here's a comparison of network types, based on shows set and tentatively scheduled:

CATEGORY	ABC TV	CBS TV	NBC TV	TOTAL
Situation comedy	12	14	2	28
Westerns	4	6	6	16
Suspense-crime	8	2	5	15
Adventure	6	4	4	14
Comedy variety	0	4	2	6
Anthology drama	1	3	1	5
Quiz-panel	0	3	1	4
Public affairs	1	1	2	4
Music	1	0	1	2
Straight variety	0	1	0	1
Sports	1	0	0	1
Feature films	0	0	1	1
To be set	1	2	5	8
Total	**35**	**39**	**31**	**105**

Chalk up Rexall (BBDO) as an account that has no hesitancy about moving with the trends in network tv usage.

Just a few seasons ago Rexall was addicted to specials. This season it sponsored an alternate half hour (National Velvet). As it looks now, it will be **allied with nighttime network spot carriers** for the 1961-62 cycle. To wit, a spate of minute participations.

At the rate that the brands are being wholesaled it looks as though R. J. Reynolds snagged three out of the four top-selling brands for the first 1961 quarter.

The top five as they shape up: (1) Pall Mall (American); (2) Camel (RJR); (3) Winston (RJR); (4) Salem (RJR); (5) Lucky Strike (American).

Incidentally, **not one of the 40-odd brands** that made their debut the past two years have been able to make **a solid dent** in the cigarette market.

Nielsen has apparently found a good subscription response to syndicated audience measurement of national magazines and network tv.

It unveiled these names as subscribers to Nielsen Media Service: Compton, JWT, BBDO, Burnett, Maxon, D-F-S, Tatham-Laird, NL&B, Westinghouse, P&G, Chrysler, Nabisco. **On the magazine side:** Life and the Meredith group.

As soon as CBS TV has put the finishing touches to its deal for the National League football games for the fall, it will ask Shell (OBM) whether it again wants to be a co-sponsor.

It's a **courtesy** that the network extends to all **previous season's customers.**

There's a report that Shell which is now entirely out of tv, is **looking at nighttime network availabilities.**

P.S.: If Shell passes up the football broadcasts, the quarter section will go to **Amoco which has the inside track.**

The networks will find, if they'll inquire around, that there's a school of media buyers who think that it's to the advantage of tv to spot public affairs programing in prime time and not only at the end of the evening spectrum.

Their view is that this is a normally good sampling device. The quintile that cottons to such fare **may see something like this** among the regularly scheduled programs and come back the next week.

They suggest that for the networks to fear the over-all effect public affairs programs in prime time would have on the night's rating is myopic in at least one respect. **It militates against the broadening of the tv audience.**

The expansion of rotating plans and the continued curbing of product protection among the tv networks could, as some mediamen see it, have marked selling repercussions in tv spot in the not too distant future.

Observe these agency people: if rotation plans spread much more on the networks the **stations may be forced to sell away from fixed position** and instead sell on a basis of **average ratings.**

What this would do to the **status of salesmen and timebuyers,** they interject, would be highly amusing to speculate about.

For other news coverage in this issue: see Newsmaker of the Week, page 6; Sponsor-Week, page 27; Sponsor Week Wrap-Up, page 62; Washington Week, page 65; SPONSOR Hears, page 68; Tv and Radio Newsmakers, page 77; and Film-Scope, page 66.

IDEA RADIO

A good idea is one that works well for everyone concerned.

That is why KMOX Radio in St. Louis (where it started) and other CBS Owned Radio Stations across America (which followed suit with their own local interpretations) are beaming about the provocative new programming idea called "At Your Service."

STEVE ROWAN COVERS THE NIGHT BEAT AT THE CORONER'S COURT

In San Francisco, listeners hear "At Your Service" on Station KCBS: in Philadelphia on WCAU; in New York on WCBS Radio. Up in Boston, the new program concept is known as "Listen!" over Station WEEI. In Los Angeles over Station KNX it is "Story Line." And now Station WBBM is planning its own show for Chicago. Wherever listeners hear it, they are reacting eagerly to a stimulating new kind of radio, more useful than ever in their lives.

Here's how "At Your Service" places radio in a more active role in its community. St. Louis, for instance. Top Midwest personality, Jack Buck, opens the program with a press conference with an unusual twist. The listening audience questions the guest of the day by phone. Answers are spontaneous—without rehearsal. The other important "regular" on the show is St. Louis educator, Professor Roy McCarthy, whose lively give and take with the audience has become a favorite local topic.

ST. LOUIS CARDINALS AT THE BALL FIELD

"AT YOUR SERVICE" IS PRESENT AS ANTIQUE VIOLIN IS APPRAISED BY J. F. HUNLETH OF HUNLETH MUSIC STORE IN ST. LOUIS

Next, "At Your Service" travels the main streets and the backrooms of St. Louis. Well-known KMOX personalities make the news come alive through the mobile microphone. The gymnasium where the Red Birds are training; the complaint department of the Better Business Bureau; the back of a snow-plow—nothing is off limits for this culture-with-showmanship program.

The final two hours are divided into lively 5-, 10-, and 15-minute time-segments, each devoted to a special department of news, sports, or provocative feature vignettes, coordinated and brightened by the presence of Jack Buck.

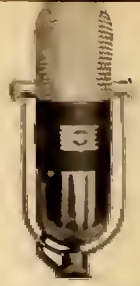
You find this kind of *idea* broadcasting only on the CBS Owned Radio Stations across America. Already sponsors know listeners are really listening. Because listeners are really buying.

Are you selling on the CBS Owned Radio Stations? They are at your service, too.

THE CBS OWNED RADIO STATIONS
WCBS, NEW YORK · WBBM, CHICAGO
WCAU, PHILADELPHIA
KNX, LOS ANGELES · WEEI, BOSTON
KCBS, SAN FRANCISCO · KMOX, ST. LOUIS

MICROPHONES
– a type for every requirement

Check your microphone requirements, today. Do you have one for each purpose — remotes, announce, interviews, boom, general purpose? Use the handy order coupon to order any microphones you need.



FINEST QUALITY MICROPHONE

Standard microphone of the industry, the RCA 77-DX offers full range frequency response with a choice of three pickup patterns. Available in a satin chrome finish for radio and a low gloss gray for TV, it will offer years of rugged dependable service. (Less Base) $180

PERSONAL MICROPHONE
Ideal for Remotes

Wherever a small inconspicuous microphone is needed the BK-6B can be used. This 2.3 ounce unit offers excellent reproduction for every speech application both in the studio and in the field. $82.50

HIGH-FIDELITY UTILITY MICROPHONES

General purpose BK-11A microphone is the modern version of the very famous 44-BX. It is ideal for every studio use, especially live music pickup. The BK-11A is an economical high performance unit designed for years of rugged service. $125

Base, shown $7.75

NOISE-REDUCING BOOM MICROPHONE

Here is the highly directional BK-5A microphone for TV boom use. Its pickup pattern effectively reduces noise while offering full range highest quality pickup of the desired source. The BK-5A is also an excellent choice for control room use. (Less Mounting) $165

Boom Mount, shown $30.25 Desk Mount $9.85

COMMENTATOR MICROPHONE

The BK-1A is a fine microphone for interviews, panel shows, and all general announce work. Its rugged construction and insensitivity to wind and mechanical vibration make the BK-1A ideal for outdoor remotes. $75

Base, shown $7.75

ORDER NOW BY MAIL!

Order any of these five microphones for prompt delivery. Send check or money order with your order and microphones will be shipped prepaid. Mail your order to RCA, Audio Sales, Broadcast and Television Equipment Division, Building 15-6, Camden, N.J. Use coupon below.

RCA The Most Trusted Name in Electronics

® RADIO CORPORATION OF AMERICA

RCA, Audio Sales, Broadcast and Television Equipment Division, Dept. TB-264
Building 15-6, Camden, N.J.

Please send the units checked. Check enclosed ☐

☐ 77-DX ☐ BK-6B ☐ BK-11A ☐ BK-1A ☐ BK-5A
☐ Base ☐ Base ☐ Desk Mount ☐ Boom Mount

Send to_____

Address_____

City_____ Zone_____ State_____

Enclose remittance with order and save shipping charges.

(Prices subject to change without notice.)

Latest tv and radio developments of the week, briefed for busy readers

10 April 1961

SPONSOR-WEEK

- **DFS denies reports of local rate deals on L&M cigarettes**
- **Pay tv gets an Eastern kick, a West coast boost**
- **Net tv billing in January rose $4 million above last year**

CROSLEY MULLING GOING INTO REP FIELD

Crosley Broadcasting Corp. management people will decide on 2 May whether the pioneer broadcast group should go into the field of station representation, a move they've been considering several weeks.

Robert Dunville

Unlike other major groups which have toyed with the rep notion, Crosley did not initiate the idea. The Quality Radio group of two dozen radio stations is understood to have asked Robert Dunville, Crosley president, if company would be interested in representing non-Crosley stations after studying its sales concepts for area stations (established, large facilities covering a large region).

Crosley, before its decision, has been offered affiliation contracts by four stations. If it goes into representation, it would probably not accept more than six because of its own radio properties. Management of Crosley, answering the suggestion of Quality and some individual stations, proposed ideas new to the representation field if it were to decide to enter it.

Among them:

- Representation only of leader stations with area problems and with "integrity."
- A 15% commission on business lasting a year, no commissions on the same business extending beyond that period.
- A 20% commission on all business exceeding current billings.

(Continued on next page)

DFS DENIES DIRECT DEAL RUMOR

Ken Torgerson, senior associate media director at Dancer-Fitzgerald-Sample, flatly denied last week reports from representative sources that the agency is trying to buy radio time at local rather than national rates for L&M cigarettes (Liggett & Myers).

Reports to SPONSOR from three representative organizations and several rep sales executives suggested that special crews of field men were dealing with small stations directly and bypassing reps to get the lowest possible local rate.

Torgerson said no representative had complained to him of this situation, that "we are not buying radio on local rates," that L&M business is "going to Keystone (Broadcasting System) and through reps." He referred to the ruckus as "scuttlebutt."

Reps' concern is that such an attempt could lead to the placing at a local rate of all cigarette business, which they say is one of the last bulwarks for national rate business. In the past, such product groups as beers and cars have gone from a national to a local rate by channeling money through jobbers and distributors.

Reps say the L&M money was slated to travel this path—and thus be removed from DFS' area of commissions. Those queried by SPONSOR knew of the Keystone orders but consider them a usual and "legitimate" buy at a standard national rate.

One rep last week asked an attorney to explore possibilities of legal action. One lawyer said a restraining order might be the device.

FOCUS ON THE RIGHT INCOME AND EDUCATION...

In 1960 ARB reported–WNEW-TV reaches 100% of the greater New York market! Now, in a special qualitative study, ARB reports that the audience of independent WNEW-TV is comparable in terms of Income and Education to the audience of the leading network television station in New York.

WNEW-TV 5
METROPOLITAN BROADCASTING

INCOME–HEAD OF HOUSEHOLD

$11,000 & OVER	3.5
8,000-11,000	15.0
5,000-8,000	46.0
3,000-5,000	31.3
UNDER 3,000	4.2

$11,000 & OVER	2.7
8,000-11,000	13.9
5,000-8,000	41.5
3,000-5,000	38.3
UNDER 3,000	3.6

EDUCATION–HEAD OF HOUSEHOLD

COLLEGE	24.8
HIGH SCHOOL	60.4
GRAMMAR SCHOOL	14.8

COLLEGE	20.6
HIGH SCHOOL	68.8
GRAMMAR SCHOOL	10.6

(Continued from previous page)

• A 30-day cancellation for the station arrangement. An order calling for 52 weeks of advertising, therefore, would be commissionable only for 30 days if the station sought to cancel the arrangement with Crosley.

• A fixed policy against any kind of rate-cutting.

There are both pro and con factions on the Crosley management team, with the outcome as to whether representation will be added for non-Crosley stations to be decided 2 May at a meeting of the management planning committee.

Pro factors: A tightly knit, national sales organization for the group's stations is now active, heavily backed with research and promotion personnel.

It could be a money making proposition for the salesmen, Crosley and the parent company, Avco Mfg., which is known to have approved whatever the management group decides.

Con factors: Outlay for salaries and additional sales personnel would be expensive initially.

Management might divert what could be considered too much time away from Crosley endeavors.

Harold McCormick to B. F. Goodrich as advertising/promotion manager

Long-time appliance and electronics pro Harold J. McCormick has been named manager of advertising and promotion for the B. F. Goodrich Tire Co., Akron. He will be responsible for activity in tires and batteries as well as auto and home supplies for company-owned stores and dealers.

H. J. McCormick

McCormick worked most recently as v.p. and manager of the Frigidaire appliance account at Dancer-Fitzgerald-Sample, New York, before which he was advertising and sales promotion director for Motorola's radios, tv sets and stereo hi-fi units. He's worked also in executive positions at General Electric.

Yardis agency merges with Zibman

Yardis Advertising Co., Philadelphia has acquired the David Zibman Advertising Co., its fourth in the past year and a half. Raymond Rosenberg continues as president of the parent company, with Zibman as vice president and plans board member.

Rosenberg says Yardis has tripled its size and billings in this 18-month period, during which it also consolidated with the Edward Robinson Agency, the Samuel Taubman Agency and Flacks-Abramson Agency, the last in Trenton, N. J.

Identification, reach combine to give Lorillard 125 million tv messages

"Sponsor identification" and "reach" are twin goals in '61 tv campaign of P. Lorillard, Harold F. Temple, president and chief executive officer, told shareholders in New York last week. Latest in rash of annual reports, the Lorillard summary notes tv gets more money than any other medium because of its "dramatic and continuing growth, power" in sales.

Harold Temple

Temple backgrounded his decision to combine sponsor identification with reach in delivering 125 million tv sales messages per week to viewers.

"We get maximum benefits from both (approaches), using sponsorship on three shows (four and one-half commercials weekly), participations in four (four commercials weekly)."

Explaining complex matter of net tv costs, he told shareholders "We get an average cost of $3.93 to reach 1,000 people on an hour show, $4.74 to reach a similar number during a half-hour."

He said sponsorship of an hour at $250,000 is "patently impossible."

$250,000 GLAMORENE RADIO SPOOF

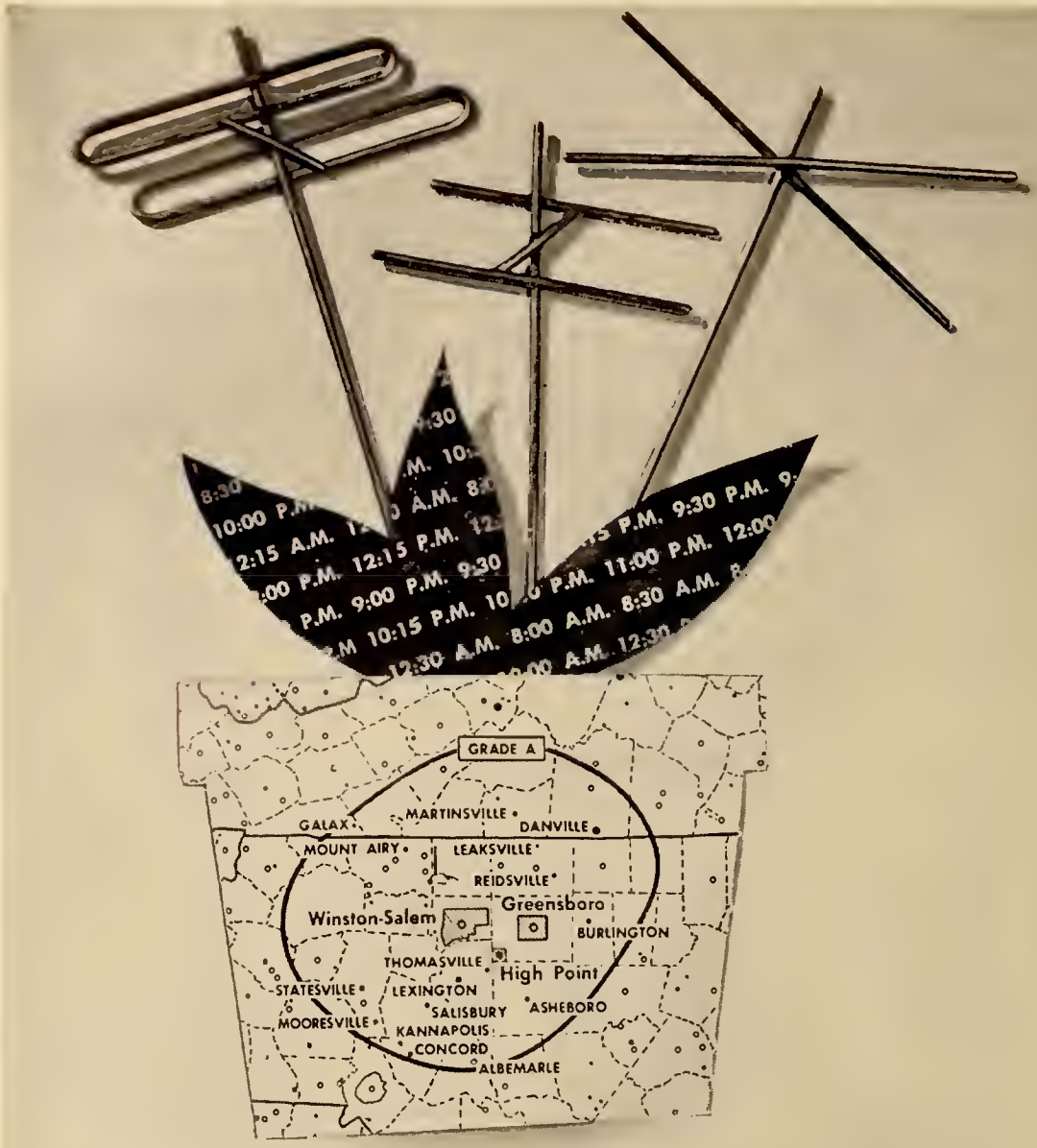
New Glamorene radio commercials scheduled to take the air in 45 markets today (10) spoof some of the sacred cows of radio copywriters.

Such standards as testimonials, obvious humor and over-exposure of kiddoes are dusted off with humor in the new series. Spot radio is getting the bulk of a $250,000 budget placed through Riedl and Freede agency, Clifton, N. J.

Glamorene Products of that city hits heaviest for its household cleaners in this spring seasonal clean-up time.

16 net tv participations for Metrecal

Mead Johnson for its Metrecal reducing aid has bought through Kenyon & Eckhardt eight nighttime minute participations equally divided between ABC TV and NBC TV and eight daytime minute participations on ABC TV. Springtime campaign is estimated to cost $40,000, at the rate of two network minutes weekly for each of eight weeks.



Spend your time more profitably in North Carolina where WSJS television gives you grade A coverage of a bigger retail sales market than any other station

WSJS television

Winston-Salem / Greensboro

NBC CHANNEL 12

MST

PETERS, GRIFFIN, WOODWARD—REPS

PAY TV: BLAST IN PITTSBURGH AND A PUSH IN HOLLYWOOD

An explosive blast against pay tv was lodged last week at a meeting of the Pittsburgh Radio-Tv Club by Art Duram, senior v.p. for air media at Fuller & Smith & Ross.

Art Duram

Pay tv made news on the West coast, too, as National Telefilm Associates announced its plan to manufacture and license a pay tv home entertainment system.

Duram outlined the "myths" of pay tv, key among them:

• "There is not a vast reservoir of talent and material ready to silence critics, entertain public. There is practically NO reservoir.

• "There is not an exciting future in special events because free tv has and will do an outstanding job of giving the viewer everything he wants.

• "Pay tv is not an opportunity to make minority or intellectual groups happy with the kind of programing they desire."

He warned his audience of ad and broadcast men that "Unless we find some meeting ground between tastes of masses and intellectuals, some mighty money men are going to take over our job of filling that 24-inch screen."

NTA, working with Home Entertainment Co., says the new system for pay tv "costs 50% less to manufacture, 70% less to install and 70% less to maintain" than competitive systems.

It would offer viewers three pay tv channels, two with pay programing and one free with show information and entertainment.

Combo media plans give hypo to radio

Reports from Chicago and New York last week point to a blending of radio and print in the media mix as a big reason for the hypo in radio this spring.

SPONSOR's Midwest staff reports heavy combination radio-print business as advertisers, scrutinizing what their dollars buy, take note of radio's "ability to hit hard between impressions of other high-impact media."

Among them: Commander through Leo Burnett; Accent (NL&B), various dog foods with the exception of Ken-L-Ration, and most farm machinery—International Harvester, John Deere and J. I. Case (with the notable exception of Massey-Ferguson).

In New York, Pepsi-Cola President Herbert L. Barnet noted in an annual stockholders report that the company was "largest user of network radio and the fifth largest for color newspaper ads" last year.

Ad Row's 'clumsy amateurs'

"There's no business that so thoroughly punishes the clumsy amateur." Charles Brower, board chairman of BBDO, noted this fact of advertising life in his report to stockholders on 1960's progress.

"In a business such as ours, where boys and girls become men and women rapidly, you've got to have a lot more than heart. You've got to have that—plus responsibility, sensitivity, judgment, understanding."

JANUARY NET TV BILLINGS UP $4 MILLION FROM LAST YEAR

National advertisers spent $4 million more on network tv time this past January than during the same month in 1960, with an average dollar gain of 7.1% averaged for all three nets.

So Television Bureau of Advertising reported last week, noting that the biggest gains were scored for daytime slots and at ABC TV. Latter saw a 19.9% rise in gross time billing, contrasted with a 9.6% gain for NBC TV and a 2.3% drop for CBS TV, all for comparable January periods.

LNA-BAR analysis of sales by day parts shows that daytime for the full week was up 21.8%, with Monday-Friday periods rising 28.5% and weekend slots down .6%. Nighttime time sales rose .9%.

All told, gross billings for time periods sold in January amounted to $61.8 million—$40.8 million at night and $21 million daytime.

ABC division contributed $222 million of AB-PT's '60 total of $334 million

Springtime verve and optimism were reflected in AB-PT's annual report to stockholders released last week.

The ABC division contributed the bulk of the company's income for the year—$222.4 million of a $334.4 million total. Gains in tv were especially auspicious, with these summaries reported by the network.

• "First position in share of audience during prime evening hours" in three-network markets;

• Addition of 16 full-time primary affiliates, with a total of 115 stations giving direct live coverage of 88% of the nation's tv homes;

• Share of nighttime home viewing hours went from 32% of the three-net total in '59 to 34% in '60;

• Gross time sales zoomed 26% above '59, "again the largest percentage as well as dollar increase" of the networks.

Dollar billings for time moved from $20 million in 1953 to $120-plus in '59 and $160 million in 1960.

More SPONSOR-WEEK continued on page 62

ha
ha
(Y)
(Z)

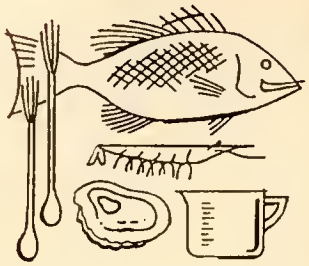
he laughs best (◉) who laughs last

Some people started laughing right off the bat when they heard we planned to concentrate on comedy this season. They were sure it wouldn't work. These days they're not laughing so hard—but the nation's viewers are, and so are the sponsors of our comedy programs. The audiences attracted by the average comedy program on the three networks this season tell the story: Network Y—7.3 million homes... Network Z—8.9 million homes... CBS Television Network, 9.5 million homes.* Moreover, in the latest Nielsen report three of our funniest shows are in the Top 10—and two of them are brand new this season.† But the thing that keeps all our advertisers smiling is that the CBS Television Network attracts the biggest average audiences in every category of entertainment, laughs or no laughs. • Nationwide Nielsen, 6-11 pm, AA, 1 Oct. 1960—1 Mar. 1961 † 1 Mar. 1961, AA (CBS 7 of Top 10)

CBS Television Network

Stuffed Red Snapper OLD NEW ORLEANS FAVORITE...

Here's how to make it:



Seoson 6 fillets of red snopper (eoch 6- or 7-oz.) with solt ond pepper, rub with butter, broil until done.

Prepore dressing: Combine 1 cup dry, fine breod crumbs with 1 cup row shrimp (peeled, deveined ond chopped), 1 cup chopped row oysters, 1 cup chopped scollions (green and white). Saute these ingredients in 2 tbsp. melted butter and odd 2 tbsp. fish stock. Yields 6 portions.

Heop dressing on brown side of broiled fillets. Serve piping hot, with garnish of your choice.

Dinner by candlelight at The Old Absinthe House

WWL-TV... new New Orleans Favorite

Few programs in New Orleans television history have received the praise and applause—both on a local and on a national scale—as that received by "Channel 4 Reports," a news-public service feature produced by WWL-TV News Director Bill Reed.

One "Report" show, entitled "Crisis In Our Time" and dealing with the explosive integration disturbances which rocked New Orleans last fall, drew praise on a national scale from *Sponsor* magazine columnist Joe Csida:

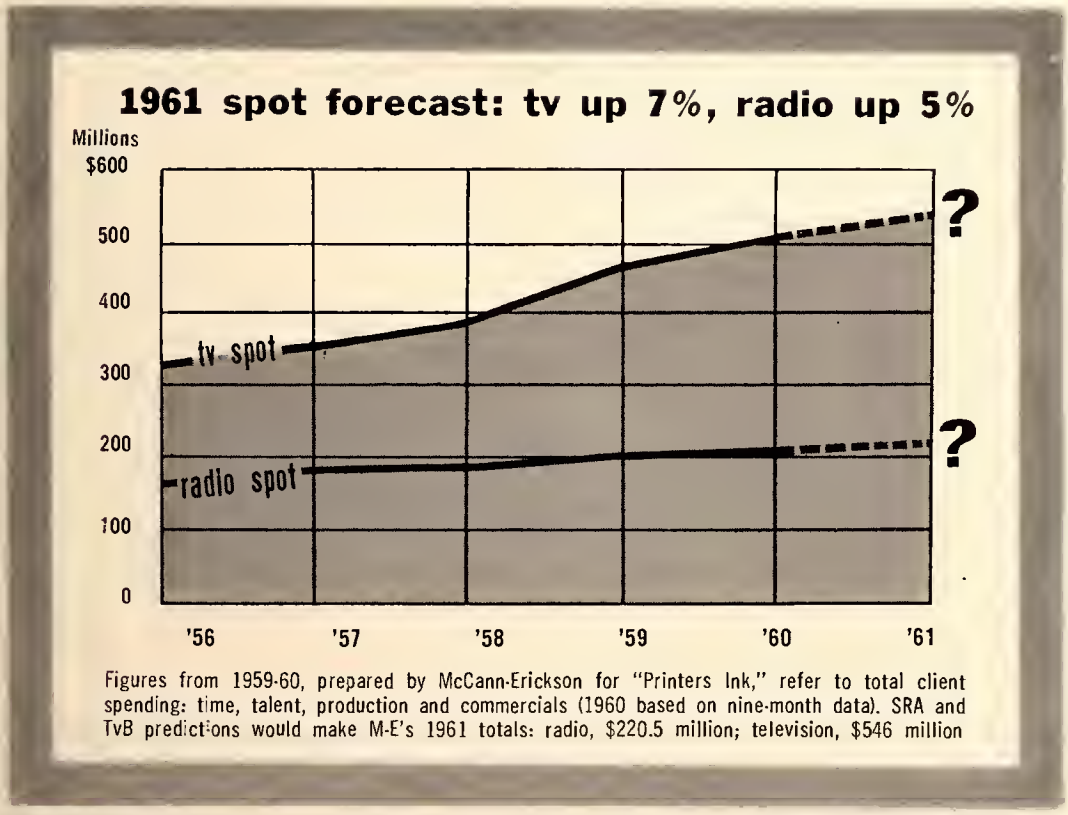
"This certainly is a prime example of the increasingly brave, socially aware attitude of our broadcasters . . ."

And, locally, the editor of the *New Orleans Times-Picayune* not only made a personal request that the show be repeated but also published a message to the general public promoting the repeat showing. This shows the respect and esteem in which WWL-TV's public affairs programming is held even by its competition.

WWL-TV

NEW ORLEANS

Represented Notionally by Kotz



Figures from 1959-60, prepared by McCann-Erickson for "Printers Ink," refer to total client spending: time, talent, production and commercials (1960 based on nine-month data). SRA and TvB predictions would make M-E's 1961 totals: radio, $220.5 million; television, $546 million

GOOD NEWS! SPOT ON MOVE!

Radio and tv spot expected to benefit most quickly among media to economic upturn and have record year

Heavy March buying adds to feeling much ad money held back during slowdown was always intended for spot

Spot radio and television, despite a slow start, can expect a record year in 1961. The feeling in the industry is that the spot media—more sensitive to the zig-zags of the national economy than any others—will rebound quickly with bettering of economic conditions.

Strong spot buying in March, after a slow January and February, has boosted media morale, and selling—especially in tv—is expected to be extremely brisk for April and May. Most observers also agree that summer will be about the same as last year and fall very heavy. Radio had its best 1960 period in the second quarter and can be expected to follow last year's pattern from now on.

A big second quarter will also prove, representative and station sources declared, that money kept on the shelf by advertisers—as they held back to judge conditions—was allocated to spot all along.

Because spot is so tied to the ups and downs of the nation's business, there are several factors, they pointed out, that have turned the 1961 arrow upward:

- Because of the short-term buys possible with spot, it is the first to benefit from the upturn as it was the first to feel the pinch last summer.
- Because of the market-by-market nature of the spot media, they

are ideal for the introduction of new products. In the 1960's, big advertisers will have to come out with more and more new products to keep up their profit margins. This has already been evident. The value of spot to the smaller firm (the classic tv example being Lestoil) is well documented.

• Because auto buying and production usually reflect quickly on spot billings, an expected upturn this summer should help spot. Auto production means a steel pick-up, and all of this spurs a lot of advertisers, gets a lot of complementary industries moving.

• Because newspapers are giving headline treatment to various inquiries into air media — especially ratings — there is a feeling, articulated mostly in the mid-West, that some advertisers may divert money into spot rather than sponsor the public-service type programs that will evolve, programs that Congress and the FCC wants but which only a small segment of the population watches. Instead, advertisers are expected to latch on to adjacencies of popular shows wherever possible. This thinking is based on the theory that tv money lost to the network is most likely to end up in spot.

But reps and station men saw several good signs that indicate that most stations can expect a good year. First, not many of them expected a very good March and April, and this was reversed. Second, in tv especially, even when things fell off at the beginning of the year there was no unusual "chiz-biz"—*i.e.*, no selling off at local rates. This indicates soundness in a medium, they said, when it has held the line. Third, salesmen were pretty much on the jump at mid-March, getting quick availabilities and confirmations, and are, to all appearances, hepped upon making it a big spring.

Radio had been slow until March, which was as brisk as the weather—particularly in Chicago. "Radio," as Larry Webb, managing director o the SRA, put it, "depends on the economy. If things continue to pick up generally, we have high hopes that radio will.

"Under these conditions, there is no reason why radio shouldn't be a good deal better than in 1960. The second quarter, in fact, should be a good deal better than last year, and that was our best 1960 quarter. Overall, I'd say we'll hit $200 million." (SRA estimates are based on time sales; for 1960, SRA estimated spot radio at $191 million.)

Television's 1961 outlook is varied depending on which markets one is judging. The major markets, according to Larry Israel, president of TvAR, are in for a record year. "We had a very good first quarter," he declared. "Major markets make the difference. The medium is picking up now; with a new wave of spot buying it's definitely increasing in tempo. We are hopeful for a better than average or at least a normal summer

What sellers say about 1961 prospects for spot tv and radio

MAJOR MARKETS, *says TvAR's Larry Israel (left), should have a good year, but no particular "boom" should be expected. There will be some spotty periods, but over-all he expects a record year for his firm's represented stations.* ***G. Richard Swift*** *(right) of Bolling says smaller markets may be exceptions to the record year, "due to the fact that network participation schedules have diverted money that would ordinarily have been allocated to spot television in the small and in some medium-sized markets.*

RADIO WAS BRISK *in March, says Larry Webb (left) of SRA, and "if things continue to pick up generally, we have high hopes that radio will" for the whole year. He predicts a 5% increase over the record spot radio billings of 1960.* ***George C. Lindsay*** *(right), director of TvB's midwest bureau, thinks that spring and summer "look very good," and notes that tv-viewing hit an all-time high in February, and new Nielsen-TvB data, refuting the summer audience fall-off, should encourage the advertisers."*

New, improved brands are boosting spot tv. Here are 25

Brand	Description	Client	Agency
Actin	cough remedy	Chesebrough-Pond's	Compton
Allrest	allergy control	Pharma-Craft	Papert, K&L
Brim	calorie control	General Foods	Y&R
Choice	hand soap	Colgate-Palmolive	Ted Bates
Gainesburgers	dog food	General Foods	Y&R
Green Giant	new frozen food line	Green Giant Co.	Burnett
Johnson's Shoe Polish	for men, women, children	S. C. Johnson Co.	B&B
Knoor Soups	packaged soups	Corn Products	L&N
Life	high protein cereal	Quaker	JWT
Lifebuoy	green soap	Lever Bros.	SSC&B
Mayonette	low-calorie mayonnaise	Frenchette-Carter	Ted Bates
Micrin	oral mouthwash	Johnson & Johnson	Y&R
Millbrook Bread	bread	National Biscuit	McC-E
Mrs. Butterworth's Maple Syrup	maple syrup	Lever Bros.	JWT
"New" Rinso Blue	improved detergent	Lever Bros.	SSC&B
"New" Premium Duz	improved detergent	P&G	Compton
Post Top Three	cereals	General Foods	B&B
Quaker Puffed Grains	for adult weight watchers	Quaker	Compton
Reward	all-purpose detergent	Lever Bros.	JWT
Rit Tints & Dyes	new line for garments	Corn Products	SSC&B
Sego	900-calorie formula	Pet Milk	Gardner
Starlight Shampuff	shampoo in pads	Lever Bros.	JWT
Summer Country	margerine	Lever Bros.	SSC&B
Trenton Cake Mix	cake mixes	Trenton Milling	Adams & K
Vim	detergent	Lever Bros.	OB&M
Waterman Pens	new line	Waterman-Bic Co.	Ted Bates

"There will, of course, be a great ariance from market to market," he dmitted, "but by and large, the ma-or markets should have a good year. t's not fair, however, to predict any ig boom, as there will be some spot-y periods. But overall, we expect a etter year in 1961 for our markets –and 1960 was a record year for s."

G. Richard Swift, president of The Bolling Co.'s tv division, noted that while the big March selling brought first quarter spot up to or above 1960, there were a number of markets which have felt some drop.

"The biggest exceptions have been the smaller markets," he said. "They have not enjoyed as much dollar volume primarily due to the fact that network participation schedules have diverted money that would ordinarily have been allocated to spot television in the small and in some medium-sized markets.

"Despite the siphoning of national spot dollars," he predicted, "we are looking for greater development of new advertising in the third and especially the fourth quarters of this

year that will more than offset losses and put the 1961 total dollar figure ahead of last year.

"To what degree," he added, "is not immediately discernable, but a favorable climate has been forecast for overall business and this can be expected to reflect further increases in national ad dollars."

In the midwest, optimism is running high for the immediate future of spot—both radio and tv. Many of the factors making for Chicago's rosy attitude are the same as in New York: new products using spot, general economic upturn trends, hopes for an improved auto buying year. An added factor is increased market penetration. Several recent buys have been on a multi-station per market basis.

Spring and even summer look "very good" for spot tv at TvB's midwest division. Director George C. Lindsay noted that "tv viewing hit an all time high in February, and new Nielsen-TvB data, refuting the summer audience fall-off, should encourage the advertiser awareness of television's summer potential."

Part of the bright outlook stems from the feeling that the network spot carriers will not drain as much money from the midwest as they will from the east this year. Thomas S. Buchanan, v.p. in charge of midwest sales at Everett-McKinney, supported this theory, and said that "as a result, we see every indication that the third and fourth quarter spot radio and tv orders placed from here will again break records this year. Spot radio and tv," he said, "are ideal media for the many regional midwest advertisers whose distribution does not need network coverage."

Dwight "Doc" Reed, executive v.p. of H-R, Chicago, noted that some advertisers were placing shorter schedules this year, but, despite this, spot income will be greater than in 1960. The reason: "Accounts are concentrating more in market participation, more stations are being used in each market, and this will increase total spot revenue."

But the talk (about spot tv) in New York was concentrated on new products. Putting the situation very aptly, Halsey Barrett, The Katz

(*Please turn to page 58*)

WHAT'S BEHIND THE

All three nets will have prime time cartoon series in 1961-52 paid for by advertisers with adult product

Seven shows are set for the tv webs. The cartoon trend also hits national spot and syndication programing

A show to watch this season. *The Flintstones* — first half-hour regular prime-time cartoon series on tv—has come through in two ways.

First, good Nielsens put it in the circle of new hits of the year. This led to renewals by Miles Labs and R. J. Reynolds.

Second — and much more important — the show seems to have touched off a programing trend toward cartoons for 1961-62. It could be the biggest trend since the Westerns. ABC TV may be the prime mover in cartoons as it was in Westerns at first.

There'll be seven cartoon shows on the networks, possibly one or two more. Every network has at least one, but ABC TV has the most.

ABC TV will be represented with two new cartoon series and two renewals: *Top Cat* and *Calvin and th Colonel* are new and *Flintstones* an *Bugs Bunny* are in the renewal cat gory.

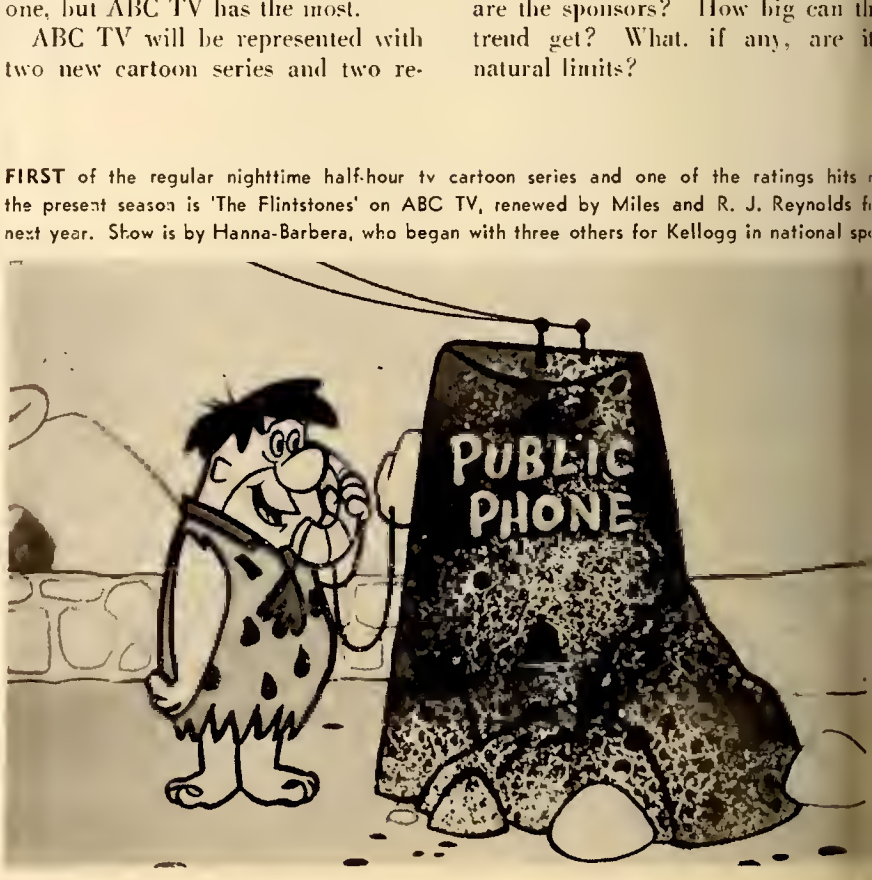
CBS TV has one new series, *Alvi and the Chipmunks.*

NBC TV's two shows are in colo Each is refurbished but not totall new. They are: *Walt Disney's Wo derful World of Color* and *Bu Winkle.*

Paralleling the network cartoo vogue is the trend in national spot besides Kellogg's three series, Po cereals has *Dick Tracy.* There a also a spate of syndicated cartoo shows.

Why a cartoon vogue? Why now Who is it for? Who watches? Wh are the sponsors? How big can th trend get? What, if any, are i natural limits?

FIRST of the regular nighttime half-hour tv cartoon series and one of the ratings hits the present season is 'The Flintstones' on ABC TV, renewed by Miles and R. J. Reynolds f next year. Show is by Hanna-Barbera, who began with three others for Kellogg in national sp



TREND TO NETWORK CARTOONS

Until a few years ago cartoons meant one of two things: animated characters in commercials, and Hollywood cartoons made for theaters and shown by stations. There were some network cartoons, but they were either brief segments, like *Ruff and Ready*, or short-lived, like *Boing-Boing*.

Then a cartoon revival occurred—but still not on the network level. Kellogg put one, then two, finally three cartoons into national spot: *Huckleberry Hound*, *Quick Draw McGraw*, and *Yogi Bear*. All were made by Hanna-Barbera, through Screen Gems. The made-for-tv cartoon was slowly replacing its ancestor, the theatrical cartoon.

Finally last fall ABC TV decided to take a chance. It put a regular half-hour cartoon series into the prime-time schedule: *The Flintstones*. Also out of the Hanna-Barbera shop, the show was scheduled at 8:30 p.m. Friday.

The Flintstones was one of the hits among the season's new network shows. Its Nielsen average for the season is 23.6 (average audience) and 38% share. The latest Nielsen puts it 15th among shows for average audience with a 41.9 share and a 25.4 rating. The 17 March 24-city Nielsen gives *Flintstones* a 31.4 rating and a 50 share.

ABC TV's other regular cartoon series this year, *Bugs Bunny*, made by Warner Bros., was also a rating success.

For fall ABC TV has sold two new series: *Top Cat*, produced by Hanna-Barbera (Wednesday at 8:30 p.m., to Bristol-Myers and Kellogg)—the latter the most experienced advertiser with cartoon shows on tv today. ABC also sold *Calvin and the Colonel* to Whitehall and Lever Bros. for Tuesday at 8:30 p.m.

CBS TV's new cartoon series is *Alvin and the Chipmunks*, made by Format Films, scheduled at 7:30 p.m. Wednesday, and sold to General Foods and probably General Toy.

NBC TV's *Walt Disney's Wonderful World of Color* is sold to RCA and to Eastman Kodak, a full hour at 7:30 p.m. Sunday, preceded at 6:30 by *Bull Winkle* for General Mills, also in color.

Today's cartoon vogue clearly has several aspects, all important. Programing has graduated from children's fare to family fare, but many of the producers started in juvenile entertainment. Hanna-Barbera, Warner Bros., and Walt Disney all went into tv cartooning with a heavy emphasis on younger viewers.

All of the cartoons are scheduled in early evening. All leave the air by 9 p.m., and most of them by 8 p.m. From the network viewpoint it means catching the younger viewers relatively early in the evening and attempting to use their influence to control the set into the middle part of the evening.

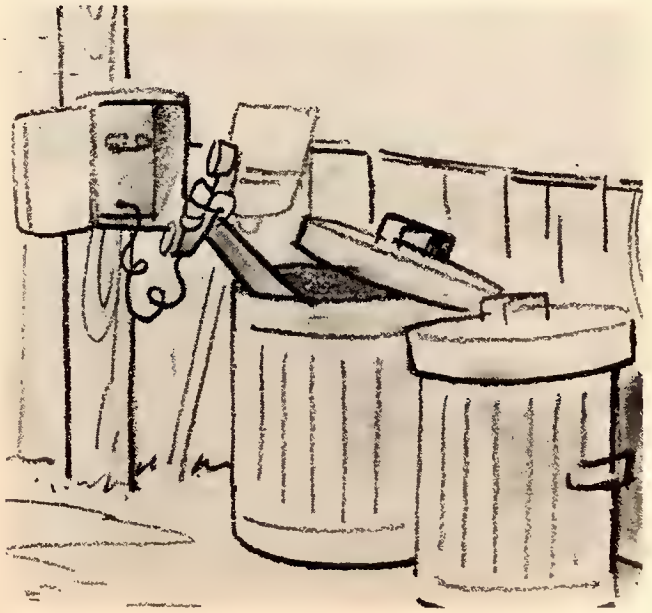
Advertisers in the shows are interested in adults, not children. With the exception of Kellogg, General Mills, and General Toy, these advertisers all have adult products: Miles, R. J. Reynolds, Bristol-Myers, General Foods, RCA, and Eastman Kodak.

Some insiders see an eventual conflict between the producers and networks, who are interested in a children's audience, and the advertisers, who want adults. But no problems have cropped up yet. R. J. Reynolds

(*Please turn to page* 58)

THEATRICAL PRODUCERS are stepping up tv cartoon production. Warner Bros.' 'Bugs Bunny' is renewed on ABC TV; Disney switches from ABC TV to NBC TV, goes to color and to a full hour in the fall

IN PREPARATION is tv's greatest crop of new cartoons to date. Storyboards are from 'Top Cat' on ABC TV; others include 'Calvin and the Colonel' on ABC TV and 'Alvin and the Chipmunks' on CBS TV



MAPPING OUT super-saturation campaigns is a joint project at Zubrow. Here vice president and account executive Bill Drutt (hand on ear) discusses new strategy with (l to r) timebuyer Yolanda Tini, art director Ed Macon, merchandising director Ted Stein and other staff members

SO YOU THINK YOU BUY SATURATION?

Illinois food producer, Brooks Foods, buys 400-700 spots a week per radio station through S. E. Zubrow

Brooks' sales are up considerably since its crash spot radio effort began last year in three midwest markets

"Yolanda, buy 600 spots on WMAQ, Chicago, for the week of the 4th, for Brooks." You heard it right. The man said 600, for just one week, on one station, in one market.

The man in this case is Bill Drutt, vice president and account executive at S. E. Zubrow, Inc., Philadelphia agency for Brooks Foods. Yolanda is Zubrow's timebuyer Yolanda Tini, and it is nothing for her to buy anywhere from 400-740 spots per week, per station in a given market on behalf of Brooks. She buys these intense radio saturation campaigns in six- to eight-week flights.

These crash buys are made four times a year in three markets- Chicago, Indianapolis and St. Louis—on behalf of Brooks' three most popular specialty items: catsup, barbeque sauce and chili hot beans.

"When you're competing for sales with giants like Heinz, Hunt's, Del Monte, you've gotta do some fast thinking," explained Drutt. "They've got the extensive advertising budgets and can go all-out in tv, radio, print, billboards, you name it," he said.

When Zubrow took over the Brooks account about a year ago, it decided to concentrate its low six figure budget in one medium, in just a few select markets, and for just three of their major products. (The other products are tomato juice, pork and beans and a variety of soups.)

"With Brooks' limited ad budget, we built their advertising campaign on two principles: (1) concentration of the advertising dollar by market territory, and (2) integration of advertising, sales promotional effort and sales effort," said Drutt.

Out of Brooks' 33 mid-western marketing territories, Zubrow selected Chicago, Indianapolis and St. Louis for this concentration.

"After selecting radio as the best buy for Brooks, we decided we would completely dominate those stations we'd use in these three markets with from 400-700 spots per week," said Bill Sherry, Zubrow media director. "In some cases we were on every 10 minutes, round-the-clock, on a given station," he said.

Stations which received this extensive business last year included WMAQ and WLS, Chicago; WIBC, Indianapolis, and KWK and KXOK, St. Louis.

On the creative end, Drutt and his staff extended the concentration principle by building all of the Brooks copy around a single theme: "There's a sizzle in the flavor of Brooks' tangy catsup (barbeque sauce or chile hot beans)."

Five-second and minute spots were bought, primarily the former. In the case of minutes, the five-second spot was used as a lead-in to live copy prepared for local announcers.

Meanwhile, Brooks' own chief executives, Glen Knaub, vice president and general manager, and Joseph Butts, general sales manager, got behind the campaign by generating enthusiasm among the sales force, brokers, and production personnel through a series of presentations.

In terms of the integration principal, all merchandising was tied in with the advertising. "To get the fullest utilization of this advertising the promotional and dealer allowances in markets where we used saturation was less than in markets where we bought considerably lighter radio," said Drutt.

In addition, the agency recommended the use of a "Brooks Broadcast Bonus Plan." Under this setup Brooks spots were shared with key chain and independent grocers in exchange for displays and promotion

of Brooks products in stores.

What about results? In the first 10 months of the campaign (April 1960-January 1961) Brooks' sales were running 20% ahead of the preceding year in markets where the radio concentration was used, Drutt reported. Total company sales, including all Brooks products wherever they are sold, are running about 10% ahead of the previous year, he said.

The number of key advertising markets for the present fiscal year has been increased to five, the two newcomers being Detroit and Cleveland. Brooks' total advertising budget has been increased by 35%. This is due to the increase in sales, Drutt pointed out.

Needless to say the client is delighted. "We have together developed a smooth team effort in the first year of our relationship," said Glen Knauh. "Our agency, sales management and general management meet in regular joint sessions for budgeting and objective planning. In addition, the sales management and agency work together at the operational level—that is, in the field as well as at the plant."

Brooks' plant is in Collinsville, Ill. The company has been in operation for over 50 years. In 1959 it merged with Ritter food products of Bridgeton, N. J.

This concentrated use of spot radio is "representative of the philosophy of operations of Brooks and Zubrow," said Bill Sherry. "In today's competitive environment the small advertiser can make effective use of his advertising budget to get sales increases," he said.

"The entire economic scene has changed in the last 10 years," Sherry pointed out. "Ten years ago, people were 'buying, buying, buying.' But today with unemployment and the changing structure of the economy, the little companies and the big companies have to compete for the same sales dollar. We do it with concentration."

But why such intense concentration? "You have to tantalize the housewife, penetrate her mind and emotions," said Bill Sherry. "You have to create a state of mind in her

(*Please turn to page* 60)

AGENCY ANSWERS THREE PERTINENT QUESTIONS

Why does Zubrow buy so many spots for Brooks?

ZUBROW'S THEORY is that when a low budget advertiser is competing with giant corporations he must concentrate his buying in one medium, in a limited number of markets. In order to create a state of mind in the potential buyer, who has been using a name brand, Zubrow believes in monopolizing a station and pounding away at the listener. Copy line is also concentrated and repetitious.

How does the agency find all those availabilities?

THE AGENCY has learned that to find 700 or so availabilies it must do its buying months in advance. Stations are reluctant to sell such huge blocks of time. It is fairly unprecedented and it might tend to alienate other customers, say the stations. Zubrow is willing to wait for a long period of time to put through its desired super-saturation orders.

What is the cost discount in these situations?

THERE IS no set pattern or framework which stations go by in buys of this quantity, Zubrow has found. Stations are not prepared for these buys in their rate structures. Therefore discounts are negotiated separately in each case. In one instance Zubrow found a 1,000 time discount but used it up very fast, and had to renegotiate with the station.

"BEDSIDE NETWORK" AIDS VETS

400 admen and broadcasters provide unique rehabilitation help through VHRTG for the more than 125,000 patients in 115 veterans hospitals across the country

This week marks the thirteenth anniversary of the "Bedside Network," a unique cooperative endeavor of the broadcasting, entertainment and advertising industries that is bringing hope and pleasure to thousands of the nation's hospitalized veterans.

The "Bedside Network" is the "brand name" of the Veterans Hospital Radio and Television Guild, a group of more than 400 professional advertising men, actors, writers, directors, engineers and musicians who volunteer their services to aid in the rehabilitation of 126,601 patients in 115 Veterans Administration hospitals across the country.

Lending their talents in any way possible from directing performances in locked mental wards to typing scripts and raising money, these dedicated volunteers from Madison Avenue and Broadway encourage and train the hospitalized veterans to produce and perform in the all-patient shows which are taped for broadcast over the hospitals' closed-circuit radio and TV networks.

The idea, as it was conceived by the VHRTG's co-founder, A. Carl Rigrod, a vice-president of Donahue & Coe advertising agency, is to teach the patients to entertain themselves

VOLUNTEER members of VHRTG help veteran patients to produce and perform in closed circuit radio/tv shows at hospitals. Below, Nancy Moore, actress and writer, patient, William Kaufman, NBC Sales, Wallace Green, editor Western Publishing Co. at work on a typical project

'BEDSIDE NETWORK' members meet to discuss fund-raising drive. (l. to r.) Lawrence Kerstein, chmn. VHRTG Committee for Admen's Post of American Legion, Richard Salant, pres. CBS News and RTES, Anne Seymour, actress, and Joe McDonough, v.p. Cunningham and Walsh

hospitals in 18 states. Writers also volunteer their skills in preparing the scripts for use by the hospitals.

To carry on its work, the "Bedside Network" must rely on voluntary contributions solicited entirely in the New York area. It receives no financial aid from Federal or state governments and operates on a tight budget of $25,000 a year.

Another chronic need is for volunteers—anyone who can answer a telephone, type a news release, operate a tape recorder or carry a tune. The work is often tedious and difficult, but the rewards are as obvious as the smile on a paralyzed veteran's face.

Returning from a visit to a hospital ward reserved for quadrapalegics, VHRTG member Bill Kaufman, of NBC sales, shook his head and said:

"I'd like to take every guy on Madison Avenue and walk him through that ward. I defy anyone to look at those men and not be moved to help."

nd at the same time to involve them n a group activity which has proved o have a valuable therapeutic effect, especially on mental patients.

From the beginning, the "Bedside Network" has had the support of the leaders of the advertising and broadcasting industries, as well as veterans' and service groups. Members of the Ad Men's Post No. 209 of the American Legion and the American Red Cross act as drivers for the teams of volunteers who visit VA hospitals in the New York area four nights a week.

Arthur Hull Hayes, president of CBS Radio, and Stanley Adams, president of the American Society of Composers, Authors and Publishers, serve on the VHRTG advisory council. On the organization's board of governors are Claude Barrere, executive director of the Radio and Television Executives Society, and G. Thaine Engle, manager of NBC's national advertising department.

The networks and individual writers donate radio and television scripts to the "Bedside Network's" 'Script-Kit Service"—a lending library of scripts which is used by 99

MEMBERS of a 'Bedside Network' team rehearsing radio script with a veteran patient for a closed circuit program (l. to r.) patient, Bill Weyse, WNBC writer-producer-director, and Julie Christy, tv and stage actress

PLANNING in new projects at 'Bedside Network' headquarters are Nancy Moore, actress, Dick Foorman, copywriter, William Esty, Douglas Parkirst, tv actor-writer, pres. VHRTG, and William Kaufman of NBC Sales

ACTING as tape recorder 'engineers' on a 'Bedside Network' location job are Terry Ross, senior sound effects artist of ABC, and Bud Collyer, m.c. of 'To Tell The Truth'

VHRTG keeps a 'Scriptkit Library' of scripts, sound effects, music records for use in veterans hospitals shows. Below, CBS writer Elizabeth Pennell, and Nancy Moore, actress

ONE-SHOTS CAN PUT REGIONAL

✔ BBDO brings them in for Schaefer, other clients, at $5,000 to $70,000 for one market, clears prime time

✔ Hour-long St. Patrick show, with only 20 seconds of commercials, beats out two nets in N. Y. showing

How does a regional or local tv advertiser, up against the glamor of network series and specials, manage to stand out?

BBDO tackles this problem for Schaefer beer and other clients by means of local specials. The agency develops the program idea, plays an extensive co-production role, negotiates for advantageous station slots, and promotes the way a network would within the markets covered. Production costs dip as low as $5,000 for one market, which allows for the occasional splurge which can hit $70,000.

BBDO executive v.p.-creative director Bob Foreman sees the local special, with careful attention to quality, as a natural for "advertisers of pride and taste who may have shied from tv because they felt the local-level programing available to them did not meet their requirements." (Foreman feels that with the exception of locally-produced news and weather franchises, much of the ready-made programing within reach on a local or regional basis is not attractive to such advertisers.)

Back in 1960 BBDO blanketed a 20-state sales area with a one-shot for Gamble-Skogmo, Inc.'s mid-West retail chain. That was a prime-time operation on 70 stations affiliated with one network or another. Another multi-market special, particulars not yet for publication, is forthcoming from BBDO.

In the case of Schaefer, Foreman describes an extremely competitive situation, especially in New York, with most of the battle being fought on tv. To gain notice you have to do something different, points out Foreman, so Schaefer is supplementing its hefty tv schedule of sportscasts and announcements with these specials, on a frequent basis.

Most recent of the Schaefer one-shots was "The Story of St. Patrick," presented in four markets on the eve of St. Patrick's Day. The hour-long show, narrated by actor Myron McCormick and illustrating the story by means of filmed paintings and other works of art, ran in prime time over WNEW-TV, New York, and also was aired in Boston, Philadelphia and Albany.

Commercial material consisted of three mentions that Schaefer was presenting the program—which took up about 20 seconds of the hour. It was assumed that this commercial restraint, in keeping with the religious nature of the show, would be appreciated by the viewers, many of whom represent an important beer-drinking group, the Irish-American market.

In New York the show's Nielsen average hit 12.7, nosing out two of the network presentations that ran simultaneously. Other sources of satisfiaction for advertiser and agen-

How Schaefer local specials were produced and placed in station lineups

11 FEBRUARY—"Now . . . Nigeria," first of the Schaefer Circle of Special Programs, was filmed by independent producer William Alexander, with BBDO contributing some writing, structuring and basic editing. Scene from show (l) is from a Nigerian school. A time slot was opened by pre-empting Schaefer's regular Saturday night musical variety show on WABC-TV, New York.

16 MARCH—"The Story of St. Patrick," was seen on the eve of St. Patrick's Day over WNEW-TV, New York, and in Boston, Philadelphia, and Albany. For this hour-long film depicting the story via paintings and other works of art, BBDO was responsible for research, format, and introductory writing prior to turning the script assignment over to WNEW-TV's Mel Bailey. Scene (c) shows narrator Myron McCormick and St. Killian's boys choir.

2 MAY (Tentative)—Willie Davis pictorial will show his early days in California and current experiences as a Los Angeles Dodgers rookie in spring training in Florida. Davis is shown in picture (l) with academy award winning cameraman, James Wong Howe, who is doing the filming. Project was assigned to producer David Wolper. Negotiations are on for four markets.

CLIENTS IN THE TV LIMELIGHT

cy were favorable reaction by the newspaper tv critics and warm letters from viewers. Additional mileage from the show, brought in for minimal production costs, is potentially endless since expectations are it will develop into a perennial presentation.

Foreman cautions that agencies earn their money "the hard way" when they build this kind of show. BBDO people originated the idea, did the research, developed the format, and had the writing well under way before turning the project over to Mel Bailey of WNEW-TV. He adds that agency and advertiser can take great pride in the quality of the end product, as can the tv station that carries it.

And, from a purely practical standpoint, these programs can be spread over a number of areas and clients. BBDO plans to make its local specials available to clients of the agency's 18 branch offices throughout the U. S. wherever possible.

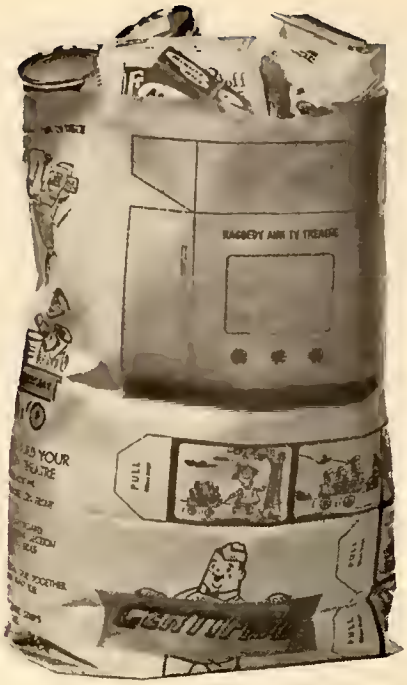
While Schaefer's local specials are designed to be of interest to as wide an audience as possible, especially among beer-drinking males, most of them still seem to have a little extra appeal for one important segment of the market. With the St. Patrick program, it was the Irish-American market, especially in New York and Boston. Some other Schaefer specials indicate to the trade that the brewer is making a special pitch to Negroes.

Back in February Schaefer presented "Now Nigeria" to New York over WABC-TV, preempting its own Saturday night variety show time slot (11-11:30 p.m.). BBDO relied on independent producer William Alexander, himself a Negro, to bring

(*Please turn to page* 60)

Why BBDO likes the local tv special

BOB FOREMAN, executive v.p.-creative director, BBDO, strongly favors the spot special as a means for regional or local advertisers to stand out in their markets against network and other competition on the tv screen. He points out it's a lot of work for the agency, but well worth it in terms of impact and achieving quality programing. Otherwise, according to Foreman, there's no ready-made one-shot program material and as for series, he feels that the advertiser of pride and taste is hard put to find what he wants among what is available at the local level beyond station-produced news and weather.



EXTRA OOMPH for Raggedy Ann spot tv drive comes from hefty in-store merchandising that includes shopping bags (l) with cut-outs of animated characters. Merchants also got lp (r) describing drive

Who's Raggedy Ann? Tv tells all

Food marketer's brand awareness problem alleviated by spot tv lineup heavily merchandised at point of sale

Phone survey shows number unaware of brand down 75% after month; number in know more than doubles

Too many people in Chicago continued to associate the term Raggedy Ann only with dolls after a number of years of outdoor and newspaper advertising by Raggedy Ann Foods, marketer of over 75 products.

To boost brand awareness, Raggedy Ann last fall launched a heavily merchandised spot tv schedule on WBBM-TV, Chicago, its first entry into the medium.

The animated spots, in a humorous vein, are spread over the station's Monday-Friday schedule. In-store merchandising material includes free shopping bags with a cut-out tv set and a strip of cartoon characters from the commercials which children can pull through the cut-out "screen" and thereby run their own commercials. The bags have "WBBM-TV, CBS" printed on the sides.

Those stores that sign up for the display program (over 500 have) receive for a small fee window blow-ups of the "Special of the Week," which also is featured in each week's tv spots, plus bulls-eyes and "tv special shelf signs." In addition, a long-playing phonograph record describing the entire campaign was made by WBBM-TV personality Lee Phillip and mailed to all retailers taking part.

To test the effectiveness of this two-fold effort, Raggedy Ann arranged a brand awareness telephone survey at its start and one month later. Among the findings:

- Number of respondents unaware of Raggedy Ann as a brand name was down 75% (from 38 originally to 10 for the second survey)
- Concept of Raggedy Ann as only one product was almost eliminated (down from nine to one)
- Total of those cognizant of Raggedy Ann as a line of several food products more than doubled (up from 30 to 65)
- Those who associate Raggedy Ann strictly with dolls, comic strip characters or storybooks were reduced in number nearly 50% (from 21 to 12)

In assessing the results of the tv campaign and accompanying merchandising program Bill Olendorf, marketing v.p. of Raggedy Ann's agency, Tobias, O'Neil & Gallay, had this to say: "The brand has been enjoying an increase in consumer awareness and movement that had never been achieved before when we were using just newspapers and bill boards."

As for tangible sales results, field trips made to retailers during the campaign are reported to show that merchants who promote the "Special of the Week," featured in the tv spots hike sales of the spot-lighted item by at least 300%. One store reported an increase of 2,000% on the sale of a "Special" item.

Tv viewers are financially secure

Income study of tv households based on top ten shows reveals high percentage reporting middle-upper incomes

More than three-quarters of all tv's viewing homes have a gross annual income over $4.000, the American Research Bureau indicates in a recent national report.

Based on the top ten network programs. a highly representative sample, the survey shows that a high percent of these homes reported yearly earnings better than $7,000. This category represents 25%.

The wage bracket of most television households is between $4.000 and $6.999. Slightly over half—51% of all respondents—are within this income range. Ironically, the remaining 49% are divided virtually equally between brackets under and over this category. Twenty-four percent earn less than $4.000 and. as mentioned previously, 25% make more than $7,000.

With the exception of the lowest and highest dollar categories, there's no extensive variation in the range of incomes viewing the various programs falling into the Top 10 category. The highs and lows are as follows: A. 10-4%; B, 19-12%; C, 54-46%; D. 20-14%; E, 10-6%.

The rank of the top ten by the percent of viewers earning more than $7,000 looks like this: 1) Untouchables; 2) Bob Hope; 3) Gunsmoke; 3) Have Gun, Will Travel; 3) Perry Mason; 3) Rawhide; 7) Ed Sullivan; 8) Chevy Show; 8) Wagon Train; 10) Real McCoys.

PERCENT OF HOMES VIEWING TOP TEN BY ANNUAL INCOME

PROGRAM	A Under $2500	B $2500-$3999	C $4000 - $6999	D $7000 - $9999	E $10,000 UP
WAGON TRAIN	10%	17%	50%	16%	7%
GUNSMOKE	8	15	51	16	10
BOB HOPE	10	15	48	19	8
CHEVY SHOW	8	18	51	14	9
HAVE GUN	6	16	52	16	10
PERRY MASON	9	15	50	16	10
ED SULLIVAN	10	19	46	16	9
UNTOUCHABLES	4	12	54	20	10
REAL McCOYS	8	19	53	14	6
RAWHIDE	8	18	48	16	10
Average %	**8%**	**16%**	**51%**	**16%**	**9%**

Source: American Research Bureau, Nov. 1960

1. THIS MONTH IN NETWORK TV

Specials scheduled during four weeks ending 7 May

PROGRAM (NETWORK)	COST	SPONSOR, AGENCY, DATE
Bell & Howell Close-Up! (A)	$ 30,000	Bell Howell, 4/18, 4/27
Pat Boone Show (A)	225,000	4/20
Bell Telephone Hour (N)	285,000	AT&T, Ayer, 4/14, 4/28
Cry Vengeance (N)	50,000	Purex, Weiss, 4/18
Face the Nation (C)		4/6
Family Classics (C)	265,000	Breck, R.,McC., 4/6
Hall of Fame (N)	275,000	Hallmark, FC&B, 5/5
Bob Hope Buick Show (N)	329,000	Buick, McCann, 4/12
John F. Kennedy #2 (N)	40,000	P&G, B&B, 4/11
Ernie Kovacs Show (A)		4/20
Las Vegas Golf (N)	75,000	Kemper, Wilson, Frank, Mithun, 5/7
Dean Martin Show (N)	250,000	
The Million $ Incident (C)		U. S. Time, 4/21
NBC White Paper (N)	50,000	Timex ½, Ooner, 4/16
Omnibus (N)	120,000	Aluminum, Thompson, 4/16
Oscar Awards (A)	950,000	4/17
Our American Heritage (N)	230,000	Equitable, FC&B, 4/22
Jane Powell Show (N)	225,000	Pepsi, BBDO, 4/28
Purex Special (N)	50,000	Purex, Weiss. 4/13
Sing Along With Mitch (N)	40,000	Ballantine, Esty, 4/21

2. NIGHTTIME COMPA

	SUNDAY			MONDAY			TUESDAY			
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
6:00		I Love Lucy Clairol (FC&B) Block Drug (SSCB) D-F $35,000	Meet The Press co-op I-L $6,500	ABC News sust.			ABC News sust.			
6:30	Walt Disney Presents Derby (McC-E) Gen. Mills Norwich (B&B) Dixie Cup (Hicks & Greist) A-F $94,000	Twentieth Century Prudential (R-McC) D-F $35,000	People Are Funny Squibbs (Donahue & Coe) Burlington Mills Q-L $24,000		D. Edwards News Amer Home (Bates) N-L $9,500††	Huntley-Brinkley Rep. Texaco (C&W) N-L $6,500††		No net service D. Edwards News Am. Home (Bates) Schlitz (JWT) N-L $9,500††	Huntley-Brinkley Rep. Texaco (C&W) N-L $6,500††	
7:00	Walt Disney Presents (6:30-7:30) Canada Dry (Mathes) Simoniz (DFS) Campbell (N.L&B) Quaker	Lassie Campbell Soup (BBDO) A-F $37,000	Shirley Temple (7-8) Nabisco (McCann) 2/2 S B-Nut Life Savers (Y&R) Dr-L $70,000		No net service D. Edwards News Amer Home (repeat feed)	Huntley-Brinkley Rep. Texaco (repeat feed)	Expedition Ralston (GB&B) A-F $26,000	No net service D. Edwards News Am. Home alt Schlitz (repeat feed)	Huntley-Brinkley Rep. Texaco (repeat feed)	
7:30	Maverick (7:30-8:30) Kaiser Co (Y&R) Noxema (SSCB) Du Pont (Ayer) W-F $82,000	Dennis The Menace Kellogg (Burnett) Best Foods (GB&B) Se-F $36,000	Shirley Temple	Cheyenne (7:30-9:30) Mennen (Grey) Brillo (JWT) Pepsi (BBDO) Bris-My (OBM) W-F $87,000	To Tell The Truth† Am. Home (Bates) R.J. Reynolds (Esty) ScF $18,000	The Americans Block (7:30-8:30) Dow (N.C&K) Max Factor	Bugs Bunny G. Fds. (B&B) Geigste (Bates)	No net service	Laramie (7:30-9:30) Am Gas (L&N) Reynolds (Esty) Gillette (Maxon) Gold Seal (C-Mithun) W-F $85,000	
8:00	Maverick R.J. Reynolds (Esty) Armour (FC&B)	Ed Sullivan (8-9) Colgate (Bates) alt Kodak (JWT) V-L $85,800	National Velvet Rexall, G. Mills (BBDO) A-F $37,000	Cheyenne R. J. Reynolds (Esty) P&G (B&B) Du Pont (Ayer)	Pete and Gladys Goodyear (Y&R) Carnation (EWRR) Se-F $37,000	The Americans Mead-Johnson (K&E)	The Rifleman P&G (B&B) W-F $38,000	Father Knows Best Scott ( ) Gen. Fds (O.B.M.) Lever (BBDO) ScF $34,000	Laramie B-Nut Life Savers (Y&R); Pitt. Glass (BRDO);	
8:30	Lawman R. J. Reynolds (Esty) Whitehall (Bates) W-F $41,000	Ed Sullivan	Tab Hunter P. Lorillard (L&N) Westclox (BBDO) Dr-L $39,000	Surfside 6 ($:30-9:30) Brn & Wmsn (Bates) Pontiac (MacMJ&A) J&J (Y&R) A-F $87,600	Bringing Up Buddy Scott (JWT) Se-F $35,000	Wells Fargo Amer Tobacco B-Nut (SSCB) W-F $47,000	Wyatt Earp Gen Mills (DFS) alt P&G (Compton) W-F $40,000	Dobie Gillis Pillsbury (Burnett) alt Philip Morris (Burnett) Se-F $37,000	Alfred Hitchcock Ford (JWT) Revlon (Grey) My-F $65,000	
9:00	The Rebel P&G (Y&R) L&M (D.F.S.) W-F $42,500	G. E. Theatre Gen Electric (BBDO) Dr-F $51,000	The Chevy Show (10/2 S) (9-10) Chevrolet (Camp-E) V-L $129,000	Surfside 6 Whitehall (Bates)	Danny Thomas Gen. Fds. (B&B) Sc-F $47,500	Acapulco (L 4/24) R. J. Reynold (Esty) Warner-Lambert† A-F $85,000	Stagecoach West (9-10) B & W (Esty) Miles (Wade) W-F $38,000	Tom Ewell Quaker Oats (JWT) P&G (Burnett) ScF $38,000	Thriller (9-10) All State (Burnett); Glenbrook (DFS); Am. H. Curtis (K&E) Mead-Johnson (K&E)	
9:30	Asphalt Jungle L&M (Mc-E), Union Carbide (Esty) Cluett Peabody (L&N) A F $84,000	Jack Benny Lever (SSC&B) State Farm (NL&B) V-L $80,600	The Chevy Show	Adv. In Paradise (9:30-10:30) Norzema (SSC&B) Mennen (Grey) Union Carbide A-F $92,900	Andy Griffith Gen Foods (B&B) Mu-L $47,500	Dante A. Culver (Wade) Singer (Y&R) My-F $37,000 Concentration (4/17 S) P. Lorillard (L&N)	Stagecoach West Gen. Fds (OBM) Ralston (Gardner) Simoniz (DFS) Gillette (Maxon)	Red Skelton Show S. C. Johnson (F,C&B) Se-F $54,000	Thriller B-Nut Life Savers (Y&R) Tobacco (SSCB); ((My-F $85,000	
10:00	Asphalt Jungle Speidel (CM-E Prod.) Beecham (K&E) Pepsi BBDO)	Candid Camera Lever (JWT) Bristol-Myers (Y&R) AuP-L $34,000	Loretta Young Toni (North) alt Warner Lam (Lam & Feasley) Dr-L $40,500 NBC White Paper #5 ● (10-11; Apr. 16)	Adv. In Paradise L&M (McC-E) J. B. Williams (Parkson) Whitehall, Am. Chicle (Bates)	Hennesey Lorillard (L&N) G. Fds (Y&R) Sc-F $39,000	Barbara Stanwyck Theatre A. Culver (Wade) Amer. Gas Co. (L&N) Dr-F $41,000	Alcoa Presents Alcoa (FSR) Dr-F $36,000 Close-Up! ● (10-10:30; 4/18)	Garry Moore Show (10-11) Plymouth (Ayer) S. C. Johnson (NL&B) Polaroid (DDB) V-L $115,000	NBC Specials (10-11) Various sponsors	
10:30	Winston Churchill's The Valiant Years Ed. Dalton (K&E) Dr. $50,000	What's My Line Kellogg All-State (Burnett) Q-L $32,000	This Is Your Life Block (Grey) AuP-L $24,000	Peter Gunn Bristol-Myers (DCSS), R. J. Reynolds (Esty) My-F $39,000 Oscar Awards (10:30-12; 4/17) ●	June Allyson Show Dupont (BBDO)	No Net Service	No Net Service	Garry Moore Show	NBC Specials	

● Specials.

††Cost is per segment. Prices do not include sustaining, participating or co-op programs. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges. This chart covers perio 10 April-7 May. Program types are indicated as follows: (A) Adventure (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr

A G R A P H

10 APR. - 7 MAY

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
		ABC News sust			ABC News sust					
	Huntley-Brinkley Rep. Texaco (C&W) N-L $6,500††		D. Edwards News Philip Morris (Burnett) alt Schlitz (JWT) N-L $9,500††	Huntley-Brinkley Rep. Texaco (C&W) N-L $6,500††		D. Edwards News Parliament (B&B) alt Amer. Home (Bates) N-L $9,500††	Huntley-Brinkley Rep. Texaco (C&W) N-L $6,500††			
ervice	Huntley-Brinkley Rep. Texaco (repeat feed)		No net service D. Edwards News Philip Morris alt Schlitz (repeat feed)	Huntley-Brinkley Rep. Texaco (repeat feed)		No net service D. Edwards News Parliament alt Amer. Home (repeat feed)	No net service Huntley-Brinkley Rep. Texaco (repeat feed)			
Run :30) &B) Bates) L&N) rse) 87,000	Wagon Train (7:30-8:30) Revlon (Grey) W-F $88,000	Guestward Ho! Ralston (GB&B, Gardner) 7-Up (JWT) Sc-F $38,000	Ann Sothern S. C. Johnson (B&B) Gen. Fds. (B&B)	The Outlaws B&W, Pillsbury (C-Milthun); W-F $88,000	Matty's Funday Funnies Mattel (Carson Roberts) Sc-F $10,000	Rawhide (7:30-8:30) G. Fds (B&B) Dracket (Y&R) P. Morris (B&B) B-Myers (Y&R) Colgate (L&N) W-F $80,000	Happy B&W (K,M&J) C-F $28,000	The Roaring 20's 7:30-8:30) Gillette (Maxon) Corn Pdts (L&N) B&W (Bates) W.-Lambert My-F $83,000	Perry Mason (7:30-8:30) Colgate (Bates) Parliament (B&B) My-F $80,000	Bonanza (7:30-8:30) P&G (B&B) W-F $78,000
Run Pola)) Ayer)	Wagon Train R. J. Reynolds (Esty) Nat'l Bise. (Me-E)	Donna Reed Campbell (BBDO) alt Johnson & J (Y&R) Sc-F $40,000	Angel (L 4/13) S. C. Johnson (B&B) Gen. Fds. (B&B) B. Myers, Top Value	The Outlaws B-Nut Life Savers (Y&R);War-Lam (L&F); Colgata (Bates)	Harrigan & Son Reynolds (Frank) CC-F $39,000	Rawhide Nabisco (Mc-E)	5 Star Jubilee Massey-Ferguson (N,L,B) Whispering Smith (5/12 S) Mead-Johnson (K&E)	The Roaring 20's Derby (Mc-E) Am. Chicle (Bates) Beecham (K&E) Simonize (D-F-S)	Perry Mason Sterling (DFS) Dracket (Y&R) Moores (B&B)	Bonanza segs open RCA (JWT) Am.Tob. (BBDO)
— Alive C&B) Bates) 39,000 Man 3)	Price Is Right Lever (OBM) Q-L $22,500	The Real McCoys P&G (Compton) Sc-F $41,000 Pat Boone Show (8:30-9:30; 4/20) ●	Zane Grey Theatre S. C. Johnson (B&B) P. Lorillard (L&N) W-F $45,000	Bat Masterson (9/29 S) Sealtest (Ayer) W-F $39,000	Flintstones Miles (Wade) alt R. J. Reynolds (Esty) CC-F $44,000	Route 66 (8:30-9:30) Chevrolet (C-E) Sterling (DFS) Philip Morris (Burnett) A-F $85,000	Westinghouse Plns. (McCann) Hall of Fame (8:30-10; 5/5) ● 5 Star Jubilee (5/12 S	Leave It To Beaver Ralston (Gardner, GB&B) Colgate (Bates) Sc-F $30,000	Checkmate (8:30-9:30) Brn. & Wmsn. (Bates) alt. K. Clark (F,C&B) My-F $80,000	Tall Man R. J. Reynolds (Esty); Block (SSCB) W-F $36,000
l S) ;&B) ds.)	Perry Como Kraft (JWT) V-L $125,000 Buick Show (9-10; 4/12) ●	My Three Sons Chevrolet (C-E) Sc-F $49,500	Gunslinger 9-10 p.m. Lever (BBDO) W-F $87,000 Family Classics (9-10; 4/27) ●	Bachelor Father Whitehall (Bates) alt Am Tob (Gumhinner) Sc-F $38,000	77 Sunset Strip (9-10) Am. Chicle (Bates) My-F $85,000	Route 66 The Million Dollar Incident (8:30-10; 4/21) ●	Bell Telephone Hour (9-10) AT&T(NW Ayer) V-L $175,000 Sing-Mitch ● (9-10; 4/21) Lawless Years (5/12 S)	Lawrence Welk (9-10) Dodge (Grant) J. B. Williams (Parkson) Mu-L $45,000	Checkmate Brn. & Wmsn. (Bates) alt Lever (K&E)	The Deputy Bristol-Myers (Y&R) Gen. Cig. (Y&R) W-F $39,000
t a t Esty) yers) 7,000	Perry Como	Untouchables (9:30-10:30) Armour (FCB) L&M (Mc-E) Corn Pdts (L&N) My-F $90,000	Gunslinger R. J. Reynolds (Esty) Gillette (Maxon)	Tennessee Ernie Ford Show Ford (JWT) V-L $45,000	77 Sunset Strip R J. Reynolds (Esty) Whitehall (Bates) Beecham (K&E)	Way Out L&M (DFS) A-F $37,000	Bell Telephone Hour Westinghouse Plns. (5/12 S) Westinghouse (McCann)	Lawrence Welk	Have Gun, Will Travel W'hall (Bates) alt Lever (JWT) W-F $40,000	The Nation's Future Our American Heritage ● (9:30-10; 4/22)
il Hr 0-11) eel) 80,000	Peter Loves Mary P&G (B&B) Sc-F $38,000	Untouchables Whitehall (Bates) Beecham (K&E)	CBS Reports alt Face the Nation (10-10:30; 4/6) ●	Groucho Marx Block (SSC&B) Toni (North) AuP-L $30,000	Robert Taylor in The Detectives P&G (B&B) My-F $45,000	Twilight Zone L&M (McCann) Colgate (McC) A-F $36,000	Michael Shayne (10 11) Oldsmobile Brother My-F $78,000 Jane Powell (10-11; 4/28) ●	Fight-Week Gillette (Maxon) Miles (Wade) Sp-L $45,000	Gunsmoke L&M (DFS) alt Sperry-Rand (Y&R) W-F $42,000	
eatre 0-11) ng) 80,000	No net service	Silents Please Dutch Masters Camp. Quaker Dr-F $45,000 Ernie Kovacs ● (10:30-11; 4/20) Close-Up! ● (10:30-11; 4/27)	CBS Report alt No Net Service		Law & Mr. Jones P&G (B&B) Lorillard (Grey) Simoniz (DFS) A-F $41,000	Eyewitness to History Firestone (C-E) P.A $25,000	Michael Shayne (Brother) Max Factor (K&E) Lorillard (L&N) Dow (NCC)	Make That Spare Brn. & Wmsn. (Bates) Gillette (Maxon)	No net service	Man From Interpole Sterling (DFS) A-F $25,000

Drama, (F) Film, (I) Interview, (J) Juvenile, (L) Live, (M) Misc. (Mu) Music, (My) Mystery, (N) News, (Q) Quiz-Panel, (Sc) Situation Comedy, (Sp) Sports, (V) Variety, (W) Western. †No charge for repeats.

L preceding date means last date on air. S following date means starting date for new show or sponsor in time slot. ‡Price not available.

". . a total commitment designed to enslave a total world"

JEFFERSON STANDARD BROADCASTING COMPANY

CHARLES H. CRUTCHFIELD
EXECUTIVE VICE PRESIDENT
AND GENERAL MANAGER

ONE JULIAN PRICE PLACE
CHARLOTTE 6, NORTH CAROLINA

March 10, 1961

Mr. Norman R. Glenn
Editor & Publisher
SPONSOR
40 East 49th Street
New York 17, New York

Dear Norman:

Enclosed is an exact copy of a letter which a young Communist sent to a friend of his back in the United States.

The letter appeared in "Presbyterian Survey" - - a very fine publication of the Presbyterian Church. In reproducing it, the editor made one of the most profound and thought-provoking observations I've ever read. He said, "We think this letter shows more graphically than any editorial what total commitment means." He went on to say, "Are we as committed to the truth as this young Communist and millions like him are committed to an empty hope?"

To a great majority of people in the Free World, particularly people in America, this kind of dedication is unheard of. They simply cannot believe that the architects of Communism, Karl Marx, Lenin, et al, could possibly have such influence on any human being. I feel that to defend and protect freedom as we know it today, it is imperative that all people in the Free World understand the inner feelings of those who are determined to destroy it. I am hopeful, therefore, that you - - through your widely read publications - - will give the enclosed letter as much publicity as you see fit.

We simply must convince Americans and as many of our friends in the Free World as possible that Communism is by no means just another political party. It is a form of religion..... a complete dedication.....a total commitment designed to enslave a total world.

Sincerely yours,

Charles Crutchfield

young communist writes . . . "What seems of first importance to you is to ie either not desirable or impossible of realization. But there is one thing about which I m in dead earnest—and that is the socialist cause. It is my life, my business, my religion, ıy hobby, my sweetheart, wife, and mistress, my bread and meat. I work at it in the day-me and dream of it at night. Its hold on me grows, not lessens, as time goes on. I'll be in the rest of my life. It is my alter-ego. When you think of me, it is necessary to think of ɔcialism as well, because I'm inseparably bound to it.

Therefore, I can't carry on a friendship, a love affair, or even a conversation without relat-ıg it to this force which both drives and guides my life. I evaluate people, books, ideas, nd notions according to how they affect the socialist cause and by their attitude toward it.

have already been in jail because of my ideas, and if necessary I am ready to go before firing squad. A certain percentage of us get killed or imprisoned. Even for those who scape these harsher ends, life is no bed of roses. A genuine radical lives in virtual pov-rty. He turns back to the party every penny he makes above what is absolutely necessary keep him alive. We constantly look for places where the class struggle is the sharpest, xploiting these situations to the limit of their possibilities. We lead strikes. We organize emonstrations. We speak on street corners. We fight cops. We go through trying experi-nces many times each year which the ordinary man has to face only once or twice in a fetime.

And when we're not doing these more exciting things, all our spare time is taken up with ull routine chores, endless leg work, errands, etc., which are inescapably connected with ınning a live organization.

Radicals don't have the time or the money for many movies or concerts or T-bone steaks or ecent homes and new cars. We've been described at fanatics. We are. Our lives are ɔminated by one great, over-shadowing factor—the struggle for socialism. Well, that's hat my life is going to be. That's the black side of it. Then there is the other side of it. 'e Communists have a philosophy of life which no amount of money could buy. We have cause to fight for, a definite purpose in life. We subordinate our petty personal selves ıto a great movement of humanity. We have a morale, an esprit de corps such as no apitalist army ever had; we have a code of conduct, a way of life, a devotion to our cause ıat no religious order can touch. And we are guided not by blind, fanatical faith but by ɔgic and reason, by a never-ending education of study and practice.

And if our personal lives seem hard or our egos appear to suffer through subordination the party, then we are adequately compensated by the thought that each of us is in his mall way helping to contribute something new and true, something better to mankind."

reprinted from the
PRESBYTERIAN SURVEY

A SERVICE OF SPONSOR

3. DAYTIME COMPA

	SUNDAY			MONDAY			TUESDAY			
	ABC	CBS	NBC	ABC†	CBS	NBC	ABC†	CBS	NBC	
10:00		Lamp Unto My Feet sust		Sponsors A. E. Staley; Armour; Block; Bon Ami; Babbitt	I Love Lucy Kellogg (Rot. Plan)	Say When Sterling alt sust	Sponsors Brillo; Carter's Little Pills; B. Myers; Better Vision; Ex-Lax;	I Love Lucy Lever Lipton (RP) Kellogg (RP) French (RP)	Say When sust / sust	
10:15										
10:30		Look Up & Live sust		By Mart, Tinfat cont'd Tues.	Video Village S. C. Johnson alt Lever	Play Your Hunch sust alt / Colgate	Filbert; Ch. Ponds; Campana Corn Pots, Calgon, Frito, Chemstrand	Video Village S. C. Johnson / Am. Home Pdts. alt sust	Play-Hunch sust alt Colgate / Sterling alt Simoniz	
11:00		UN in Action sust		Morning Court	Double Exposure S. C. Johnson	Price Is Right sust. / Sterling alt	Morning Court	Double Exposure sust / S. C. Johnson	Price Is Right sust alt. B-Nut / sust alt Lever	
11:15										
11:30		Camera Three sust		Love That Bob	Surprise Package sust	Concentration Culver alt Lever / Mennen alt Miles	Love That Bob	SP sust / S. C. Johnson Vick alt. sust / sust	Concentration Frigidaire alt sust / A. Culver alt Leeming	
11:45										
12N	Meet the Professor	Wash Conversation sust		Camouflage	Love of Life sust / Amer Home Prod alt sust	Truth or Consequences Miles alt sust	Camouflage	Love of Life sust alt. Quaker Oats / Am. Home (wkly)	Truth or Consequences Nabisco B-Nut / Culver alt Colgate	
12:15										
12:30	The Piper Gen. Mills	Accent		Number Please	Search for Tomorrow P&G / Guiding Light P&G	It Could Be You Culver alt sust / P&G alt sust / News (12:55-1) Gen. Mills	Number Please	Search For Tomorrow P&G / Guiding Light P&G	It Could Be You sust / P&G / News (12:55-1) G. Mills	
12:45										
1:00	Direction '61 sust			About Faces / Midday Report	News (1-1:05) sust	No net service	About Faces / Midday Report	News (1-1:05) sust / No net service	No net service	
1:15										
1:30			Frontiers of Faith sust		World Turns P&G / Lipton alt H. Curtis	No net service		World Turns P&G / Sterling alt Quaker	No net service	
1:45										
2:00			Major League Baseball (to concl.) (4/16 S)	Seven Keys	Face the Facts sust	Jan Murray Show sust / sust alt Whitehall	Seven Keys	Face the Facts Lever (L 3/28) / sust	Jan Murray Show Silex alt sust / Toni alt sust	
2:15										
2:30		Baseball Game of the Week (4/16 S) (Part.)	A. Busch ½ reg. Schlitz ¼ reg. G. Mills 1 min. Major League Baseball	Seven Keys	Art Linkletter Wms. alt sust / Williams alt S. C. Johnson	Loretta Young sust alt B-Nut / P&G alt sust	Seven Keys	Art Linkletter Chicken of the Sea alt J. B. Williams / Kellogg	Loretta Young Mills alt sust / Borax alt sust	
2:45										
3:00		Baseball	Major League Baseball	Queen For a Day	Millionaire Johnson alt sust / Nestle alt sust	Young Dr. Malone P&G alt sust	Queen For a Day	Millionaire Lever alt sust / Quaker alt sust	Young Dr. Malone sust / Glenbrook alt P&G	
3:15										
3:30		Baseball	Major League Baseball	Who You Trust?	Verdict Is Yours S. C. Johnson alt sust	From These Roots sust alt Silex Toni alt B&B	Who You Trust?	Verdict Is Yours / sust	From These Roots Frito alt Simonize / Lever	
3:45										
4:00	Roundup U.S.A.	Baseball	Major League Baseball	American Bandstand Stridex	Brighter Day Lever alt sust / Secret Storm Amer Home Prod	Make Room For Daddy sust / sust	American Bandstand Stridex; B-Nut; Gillette, Food Man.	Brighter Day / Secret Storm Quaker alt sust	Make Room For Daddy sust / P&G	
4:15										
4:30	Issues & Answers	Baseball		Amer. Band. Int. Shoe, Clearasil, Warner, Lambert, N. Warren	Edge of Night P&G / H. Curtis alt Vick	Here's Hlywd. Simoniz alt Campana / Colgate alt Jergens	Amer. Band. M&M; Lever; Toni; Noxema; Goodrich	Edge of Night P&G / Sterling alt R. T. French	Here's Hollywood Whitehall alt sust / Colg.	
4:45										
5:00	Matty's Funday Funnies Mattel	Amateur Hour Williams N. Y.	Las Vegas Golf (5-6; 5/7) ● Omnibus (5-6; 4/16)	American Bandstand co-op			American Bandstand co-op			
5:15										
5:30	Rocky & Friends G. Mills, Am. Chicle, P. Paul	College Bowl GE	Chet Huntley Reporting Mutual of Omaha	Rin Tin Tin Gen. Mills, Sweets			Rocky & Friends Gen. Mills, Goodrich Gen. Foods Sweets			
5:45										

†Note: ABC Mon.-Fri. daytime sponsors rotate on a weekly basis and are not regularly scheduled for any particular shows or time periods. Alphabe

HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH

The network schedule on this and preceding pages (48, 49 includes regularly scheduled programing from 10 Apr 7 May, inclusive (with possible exception of chang made by the networks after presstime). Irregularly sche

G R A P H

10 APR. - 7 MAY

NESDAY NBC	THURSDAY ABC†	THURSDAY CBS	THURSDAY NBC	FRIDAY ABC†	FRIDAY CBS	FRIDAY NBC	SATURDAY ABC	SATURDAY CBS	SATURDAY NBC
ucy RP) RP) .P) Say When sust	Sponsors Minute Maid; Lehn & Fink; Northahwaren Morton; Old Lon-	I Love Lucy Lever (RP) Eastman (RP) French (RP) Kellogg (RP)	Say When sust alt Bon Ami String	Sponsors Sterling Drug; Welch Uncle Ben's, Whitehall	I Love Lucy Lever Bon Ami (RP) Kellogg (RP) French (RP)	Say When B-Nut alt sust Silex (4/14-5/26) alt Frito		Captain Kangaroo	Shari Lewis Natl. Biscuit Remco, Am Doll Cracker Jack, Pruwitt Baker's Choc.,
age lt nson R. T. Play-Hunch Frito alt Sweets Colgate	don; M&M; Mystic Tape Minn. Mining cont'd Fri.	Video Village R. T. French Alt Best Foods Borax alt AHP	Play Your Hunch Colgate alt Nabisco Miles alt Heinz	END	Video Village S. C. Johnson Armstrong	Play-Hunch sust alt. Colgate Colgate			King Leonard & Short Subjects Gen. Mills, Sweets
e nson Price Is Right Sterling alt sust Heinz alt Culver	Morning Court	Double Exposure Best Fds. alt S. C. Johnson	Price Is Right Silex (4/13-5/25) alt Gold Seal Miles	Morning Court	Double Exposure sust alt S. C. Johnson S. C. Johnson alt	Price Is Right Lever alt sust Culver alt Toni		Kellogg Magic Land of Allakazam	Fury Miles Nabisco, Sweets
Concentration Lever alt Gen. Mills Nabisco alt Jergens	Love That Bob	SP sust S. C. Johnson alt Borax	Concentration G. Mills alt Lever Heinz alt Whitehall	Love That Bob	SP sust sust Lever alt sust	Concentration Lever Simonlz alt Miles		Roy Rogers Nestle	Lone Ranger Gen. Mills,
Life Prod r Truth or Consequences Heinz sust P&G	Camouflage	Love of Life R. T. French alt sust Amer Home	Truth or Consequences sust P&G	Camouflage	Love of Life Borax alt sust sust alt Nabisco	Truth or Consequences Frig. alt sust P&G alt Whitehall		Sky King Nabisco	My True Story Glenbrook Dow alt Simonlz
or w ght Could Be You Whitehall Heinz alt Toni News (12:55-1) G. Mills	Number Please	Search for Tomorrow P&G Guiding Light P&G	It Could Be You Miles alt Nabisco P&G News (12:55-1) G. Mills	Number Please	Search for Tomorrow P&G Guiding Light P&G	Could Be You Campana alt sust P&G alt sust News (12:55-1) G. Mills	Pip the Piper Gen. Mills	Mighty Mouse Plhs. sust Colgate alt sust	Detective Diary Glenbrook alt sust Simonlz
ust vice No net service	About Faces Midday Report	News (1-1:05) sust No net service	No net service	About Faces Midday Report	News (1-1:05) sust No net service	No net service		CBS News sust	Mr. Wizard sust
rns ng No net service	Seven Keys	As the World Turns P&G Pillsbury	No net service	Seven Keys	World Turns Best Foods Carnation alt R. T. French	No net service			
Facts Jan Murray Show sust R Digest alt Colgate	Seven Keys	Face the Facts Best Fds. alt Lever sust	Jan Murray Show Borax alt sust Bon Ami (4/6-6/1) alt sust	Seven Keys	Face the Facts sust Best Foods sust	Jan Murray Show Whtehl alt. sust sust			Major League Baseball (to concl.) (4/15 S)
tter oe n on Loretta Young sust Frigidaire	Seven Keys	Art Linkletter Lever alt Drackett Pillsbury	Loretta Young P&G alt sust Heinz alt P&G	Seven Keys	Art Linkletter Lever Bros Williams	Loretta Young Frito alt G. Mills P&G alt G. Mills		Baseball Game of the Week	Gen. Insurance (Regional) ¼ alt. Suns. A. Busch ½ reg. G. Mills 1 inin.
re nson Gen. Young Dr. Malone Plough, G. Mills Heinz Lever (4/12 S)	Queen For a Day	Millionaire Kodak Drackett alt Best Fds.	Young Dr. Malone Miles alt Culver P&G alt G. Mls	Queen For a Day	Millionaire Quaker alt R. T. French Gerber alt. Nab.	Young Dr. Malone Mennen alt sust Glenbrook alt Jergens		Baseball	Major League Baseball
ours alt From These Roots Purex (L 5/3) alt G. Mills Nabisco	Who You Trust?	Verdict Is Yours Sterling alt Lever S. C. Johnson alt R. T. French	From These Roots Simnz alt. Heinz Purex; Dow alt Purex	Who You Trust?	Verdict Is Yours Quaker Oats alt S. C. Johnson Lever	From These Roots Colgate alt Borax Sweets alt B-Nut		Baseball	Major League Baseball
Day orm Prod Make Room For Daddy sust Heinz alt sust	Amer. Band. B-Nut, Welch, Lehn & Fink, Gillette, Lever, Ctrer's Lambert	Brighter Day Drackett Borax Secret Storm A. Home alt R. T. French	Make Room For Daddy sust alt Frito sust alt Frigidaire	Amer. Band. Welch, Lever, Toni, Novena, Gillette Carter	Brighter Day Lever alt Best Fds. Secret Storm Am. Home alt	Make Room For Daddy sust sust alt Culver		Baseball	Major League Baseball
ight alt Here's Hollywood Gold Seal alt Jergens Culver alt Toni	Ame. Band. Toni, Stridex Northam Warren, Minn. Mining, Goodrich,	Edge of Night P&G Pillsbury	Here's Hollywood B-Nut alt G. Mls Heinz alt Whitehall	Amer. Band. B-Nut, Tnt'l Shoe, Block	Edge of Night Quaker Oats alt. Dracket Amer Home alt Sterling	Here's Hollywood G. Mls alt. Simonlz Dow alt Colgate		Baseball	Major League Baseball
	American Bandstand co-op		Purex Social (4-5; 4/13) ●	American Bandstand co-op			All Star Golf (L 4/22) Reynolds Metals Armour Gen. Mills		Bowling Stars (4/8-5/6) Gen. Mills ½
	Rocky and His Friends Gen. Mills, Sweets			Rin Tin Tin Gen Mills Goodrich, Gen. Foods					Captain Gallant ut alt. G. Mills

g of accounts begins 10 a.m. Monday and concludes 10 a.m. Friday. *These are package prices and include time, talent, production and cable costs.

ed programs appearing during this period are listed well, with air dates. The only regularly scheduled programs not listed are: *Jack Paar*, NBC, 11:15 p.m.-1 a.m., onday-Friday, participating sponsorship; *Sunday News Special*, CBS, Sunday, 11-11:15 p.m.; *Today*, NBC, 7-9 a.m., Monday-Friday, participating; *News* CBS, 7:45-8 a.m., 8:45-9 a.m., Monday-Friday and *Today on the Farm*, NBC, 7-7:30 a.m., Sat. All time periods are Eastern Standard.

With musical tastes widening, SPONSOR ASKS:

What's the next trend in pop music?

Stephen H. Sholes, *RCA Victor manager, Artist & Repertoire, popular records, New York*

Predicting the next trend in Pop Music is like predicting the Stock Market. If you're right, you're hailed as a wizard. If you're wrong, you ain't nuthin' but a hound dog.

Crystal-balling is all but passe in the recording industry today.

Some basic reasons for the de-emphasis of "calculated guess-work"

Trend is to a keener pursuit of the possibilities in all musical areas

are: A rapidly broadening musical taste in America, the tremendous growth of an international market, and the drop in the age level of the average pop disk consumer to that between eight and 14 years old.

A more varied musical product is an absolute must.

The young buyer of recordings expects something new each time out, and, subsequently, we, the producers, attempt to work in much closer contact with the market. Disk jockeys, radio program directors, record librarians and distributors are now playing a larger role than ever before on the recording scene. Their collective opinions are invaluable in our efforts to pinpoint our public's pulse. Extensive research projects are now Standard Operating Procedure in the industry; much more so than in the past.

It is our response, then, to the existent diversity of taste; our efforts to appeal to and satisfy a fluctuating consumer market, that suggests a trend. An operational one, however, rather than any new surge to Calypso, Answer Songs, Foreign Imports, etc.

We, the Artist and Repertoire managers, must be infinitely more aware of and attuned to the *re-actions* of consumers, today. That taste range is vast; interests *move around*—to lush-stringed instrumentals, novelties (which have popped up out of nowhere, suddenly, throughout recording history), movie themes, country songs, folk fads, comedy tracks, Calypso, and even the spoken word.

The trend is to a keener pursuit of the possibilities in all of these areas, even to the point of employing "specialists" to fit the particular talents of individual artists. The trend, too, is to a much wider search for recording material. And, finally, the current trend runs to the contracting of a plethora of *young* artists, contemporaries of the youthful consumers with whom an all-important rapport can more easily be established.

Entertainment values on Pop singles are rapidly approaching these on long-playing albums. We are only now beginning to explore, to the fullest, our industry's capabilities.

By doing so, we hope to *make* trends—rather than wait for them to "happen."

Don Costa, *director, Artists & Repertoire, United Artists Records, New York*

Forecasting the new trends in our business can be most hazardous, but these forecasts are vital if the industry as a whole, and an individual

A rather uninhibited R&R sound using standard tunes, name artists

company, are to continue to progress.

Right now, it would appear that we are going to see a marked shift toward the Latin beat, not in the form we now know and hear, rather through the use of smaller orchestras and combos who specialize in this type of rhythm. The swiftness with which the Pachanga-Charanga arrived is one indication of this, the wide acceptance by the younger record fans of pop tunes with a Latin beat is another.

Most of us are agreed that Rock and Roll is now an established part of the music field. I believe we will see a move to the sound of three or four years ago in this area, a combination of the rather uninhibited sound plus the use of more so-called standard tunes. An example would be the combination of sound plus the old hit, *Blue Moon* which would appear to be the forerunner of this trend.

I believe the full Sounds employed by the singers like Steve Lawrence and Eydie Gorme, for example, will continue to increase in popularity, and that the trend towards best-selling motion picture themes, performed as instrumentals, will also be on the upswing in the months to come.

Over-all, I look for a resurgence of the record business at most levels, with the stress on sound plus the use of the best-possible names and songs to accentuate the recordings.

David Kapp, *president, Kapp Records, New York*

Any man who stays in the record business for an extended period of time must attempt to anticipate the kind of music to which people will respond. I don't know what the next trend will be, because trends are not necessarily planned. As a matter of fact, like "Topsy" most of them "just growed." No one planned the rock 'n roll craze. The tag actually appeared long after the music itself was accepted.

The time of the year, to an extent, determines the kind of recordings we plan. If I were to predict the kind of music people would be buying from November to February, I would think of the kind of music they listen to indoors: the music that is most suitable for the time of the year when night comes very early. As we pre-

pare for the releases during the spring and summer months, I think in terms of music which has a brighter feeling. For example, we recorded *Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini* in May, for I believe it is easier for people to sing "Itsy etc." than *Gloomy Sunday* while driving on the open road with the top down. Our hope is that we

Public will be looking for popular inspirational themes such as 'Exodus'

can properly guess where the people will go to satisfy their musical appetites and what these appetites will be. My guess, at this point, is that people will be looking for inspirational music and inspirational themes in the days ahead of us.

They are already responding to the film and music of *Exodus*, which represents the struggle of a people for freedom. This struggle for freedom of expression and faith continues in Africa and within many other nations whose goals are the same. It is mirrored in the message of our new President Kennedy, and as more people join the "movement," so will they want the songs to sing. I think they will be looking for songs which will mean to them what "Battle Hymn of the Republic" meant in its day and still means today.

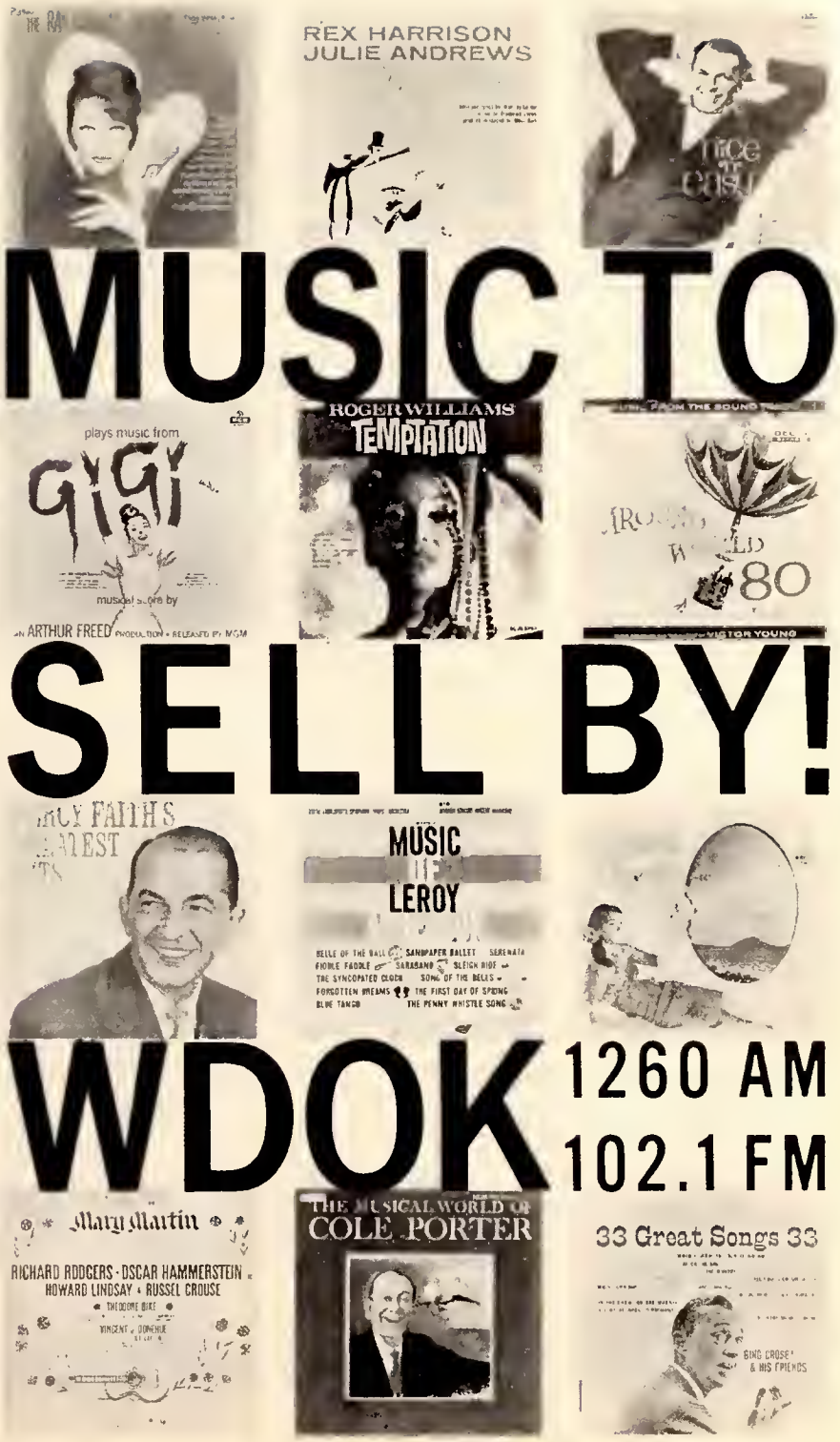
This does not necessarily mean that the demand will be for "triumphal marches." It will mean only that there is an awakening and when there is an awakening there must be a song to tell the story. It is easier to sing *God Bless America* than it is to say "God Bless America." People can put an emotion into a song which they can never put into a speech.

One of the most important records we ever issued is *In Jerusalem* sung by Jane Morgan. People hear it and are inspired. I think there will be other songs which will instill in people the power of faith and devotion, and I hope they come soon.

Clyde Otis, *Artist & Repertoire manager, Mercury Record Corp., New York*

Anyone who assumes that he or

(*Please turn to page* 60)



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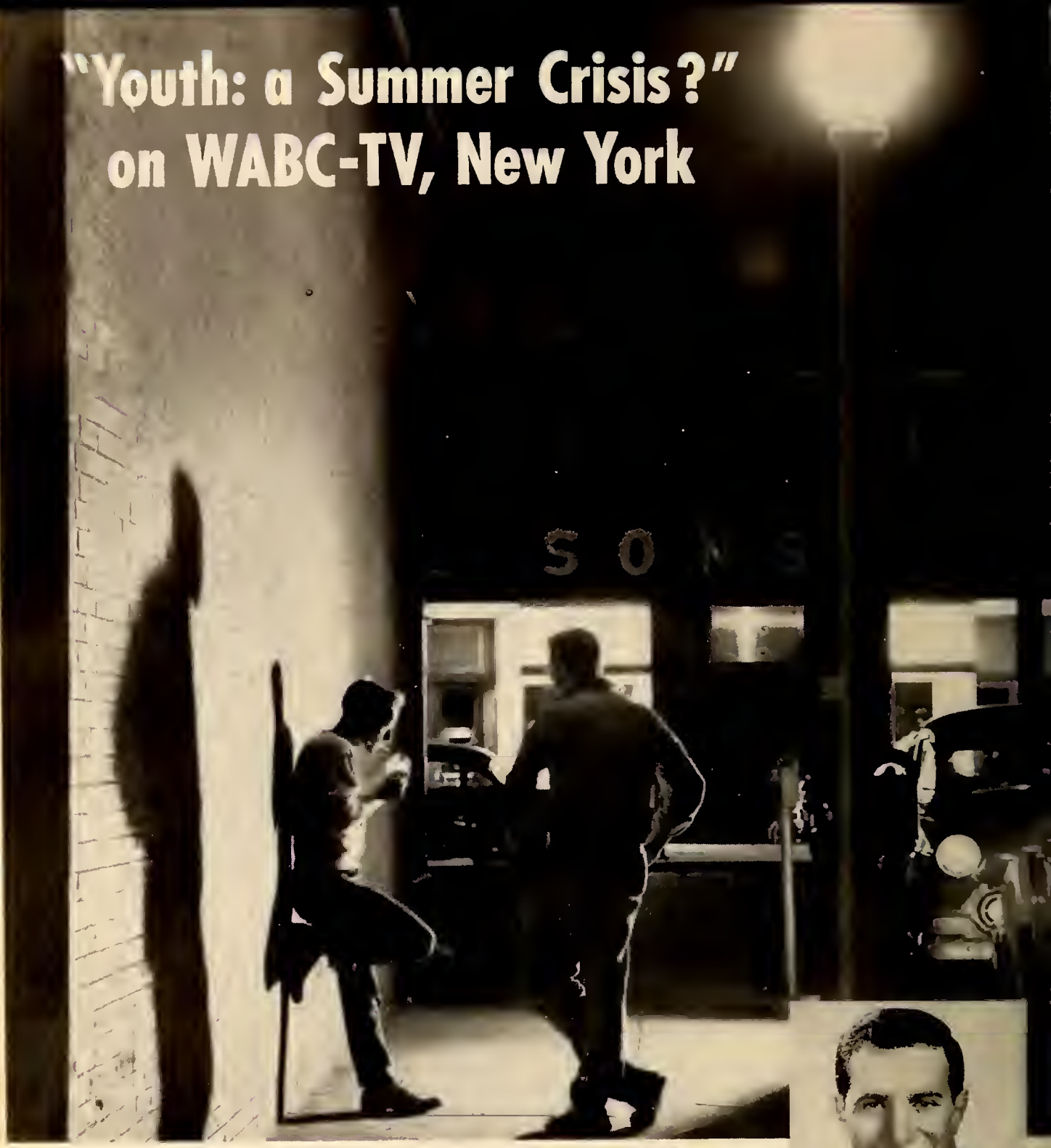
"Youth: a Summer Crisis?" on WABC-TV, New York



"Today's youth is tomorrow's citizen. Invest in him today—train him, teach him, employ him today—and the community will be proud of him tomorrow. That principle has inspired WABC-TV's youth project—a continuing series of varied programs, designed to uplift the values, raise the standards and stimulate the ambitions of today's young people."

JOSEPH STAMLER
Vice Pres., WABC-TV

One of the superior productions through which creative talent and community leadership are continually building new vision into Television on stations represented by **BLAIR-TV**

Priceless Asset

The needs of New York youth are a allenge to WABC-TV. Specifically, it s, what are these needs? And what is ng done to meet them?

Probing for answers, the station has uek a rich vein of program material. r example, "Expedition: New York," a es presenting the sights, sounds and ple of the world's greatest metropolis. "Expedition: New York" was launched October 1960. Presented in prime time, ppeals strongly to all age groups—yet ays spotlights the traditions that help th better understand the New York of ay—and tomorrow. Outstanding pro- ms include Sloan Wilson on "It's a at Plaee to Learn"; Sam Levenson on lucation: Tailor-Made"; Myron Cohen "The Fabulous Five Streets"; the ald Tribune editorial board on "The wspaper Game".

When mail eount for a single program eeds 4,000, when an average of 350 dents submit essays on eaeh teleeast—n a station can truly be said to have eloped "a winner."

Guarding a community's prieeless asset youth—does not begin and end with a le series. It is a continuing campaign: outh: A Summer Crisis?," examining blems of teen-agers with time on their ds: "High School Sports," emphasiz- fair play and leadership; "Salute to uth," presented in eooperation with the C Commeree Department; and a "Jobs Youth" eampaign with the NY State ployment Serviee.

To Blair-TV, creative community-rest programming by great stations WABC-TV is a real souree of inspi-on. We are proud to serve more than ore of such stations in national sales.

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Televisions's first exclusive national representative, serving:

WABC-TV—New York
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KTVT—Dallas-Ft. Worth
WXYZ-TV—Detroit
KFRE-TV—Fresno
WNHC-TV—Hartford-New Haven
WJIM-TV—Lansing
KTTV—Los Angeles
WMCT—Memphis
WDSU-TV—New Orleans
WOW-TV—Omaha
WFIL-TV—Philadelphia
WIIC—Pittsburgh
KGW-TV—Portland
WPRO-TV—Providence
KGO-TV—San Francisco
KING-TV—Seattle-Tacoma
KTVI—St. Louis
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National and regional buys in work now or recently completed

SPOT BUYS

TV BUYS

Swift & Co., Chicago: Campaign for Allsweet margarine begins this month in about 45 markets. Schedules of day and night 60's run till forbid. Buyer: Mary Lou Ruxton. Agency: Leo Burnett Co., Chicago.

General Foods Corp., Post Div., Battle Creek: Kid show minutes begin this month on Post's Alpha-Bits and Sugar Crisps. Schedules are for four weeks, in 25-30 market. Buyer: George Simko. Agency: Benton & Bowles, New York.

Rust-Oleum Corp., Evanston, Ill.: Staggered start dates have been set for this month and next on its rust-preventive products, with the southern states opening up first. Sixty top markets will get 13-week schedules using night minutes and 20's or programs, depending on market. Buyer: Marilyn McDermott. Agency: O'Grady-Anderson-Gray, Inc., Chicago.

Minute Maid Corp., Orlando, Fla.: Approximately 75 markets are lined up for its Hi-C fruit drinks. Day and night schedules begin 17 April for 13 to 17 weeks in about half the markets; 1 May in the rest. Buyer: Dorothy Medanie. Agency: Dancer-Fitzgerald-Sample, N. Y.

Berkshire Knitting Mills, Reading, Pa.: Two-week campaign for its women's hose starts 15 April in about 25 markets. Moderate frequencies of day and fringe 60's are being used. Buyer: Henry Cleeff. Agency: Ogilvy, Benson & Mather, New York.

Procter & Gamble Co., Bleach Product Div., Cincinnati: Going into about 50 markets with new schedules for Clorox 24 April. Early and late night minutes will be placed for 10 weeks. Buyer: Clarice McCreary. Agency: Honig-Cooper, Harrington & Miner, San Francisco.

RADIO BUYS

Fisher Body Div., General Motors Corp., Detroit: Its Body By Fisher campaign starts 24 April for two weeks, in 54 markets. Schedules are traffic minutes and 30's, ranging from 40 to 100 per week per market. Buyer: Maria Carayas. Agency: Kudner Adv., Inc., N. Y.

American Oil Co., New York: Spring-summer campaign for Amoco gas starts 24 April for 12-26 weeks, depending on market. Traffic minute schedules are being bought in about 60 markets, two-station buys in the top markets. Agency: D'Arey Adv. Co., Chicago.

Burgermeister Brewing Corp., San Francisco: Campaign for its beers begins this month in about 25 western markets. Placements are for 13 weeks, Monday-through-Friday traffic and day minutes, 15 to 25 per week per market. Buyer: Mary Liz Loeber. Agency: BBDO, San Francisco.

SPOT AGAIN

(*Continued from page 38*)

Agency's director of sales development, stated: "This will be the new products decade, and spot tv is the medium for new products."

Barrett has just released a presentation to advertisers and agencies called, "The 1960's: Your Products and National Spot Television," which documents, among other things, the success of new products introduced via the medium (French's instant potatoes, Folger's coffee, Amsco sponge cloth, Sara Lee frozen chicken, and Comet cleanser among others).

Explaining the reason for the study at this time, he pointed out that "big companies are looking for something fresh to steal a march—like Metrecal. Products such as Listerine, old and established and with a 50% share of the market, are faced today with sudden competition. We count five or six companies going after the oral antiseptic market.

"The challenged leaders are going to have to advertise more. Even if they hold their share, and that's doubtful, their profit margins are going to be squeezed out. New products will give them fresh new profit margins. Metrecal, the original example, is now faced with perhaps 100 competing brands, counting all the private labels." (See, "A booming new industry watches Metrecal," SPONSOR, 9 January 1961.)

Flexibility and balance are two other major attributes of spot tv. The Katz presentation quotes a 10 October 1960 Sponsor-Scope item to the effect that "It is this superior flexibility that makes it possible for an advertiser to plug up the competitive weak spots within two weeks after the issuance of a Nielsen Grocery Index." This makes media buying for packaged goods "more and more of a hand-to-mouth process."

Most of the excitement in the industry in the past few weeks has been in spot tv—although the networks are doing exceptionally well, too. New York business included: P&G's Duz (Compton), Avon cosmetics (Monroe Dreher), Palmolive soap (Bates), American Home's Instantine (Compton) and Sani-Flush (Bates), Ivory liquid (Compton), Calumet Baking Powder (FC&B), Post Toasties (B&B), El Producto and La Vera cigars (Compton), General Mills Twinkies (D-F-S), Maxwell House instant and Yuban coffees (B&B), Jack Frost sugar (Y&R), Carter Products — various (SSC&B), Best Food's Hellmann's mayonnaise and Dash (D-F-S), Zest (B&B), and Bumble Bee tuna (Manoff).

Radio business out of New York included: Beech-Nut coffee (Chas. Hoyt), Hills Bros. coffee (Ayer), Seabrook Farms (Al Paul Lefton), DeCaf (McCann-E), and Ohio Oil (Ayer).

Spot tv business coming out of Chicago since mid-March: Mr. Clean (Tatham-Laird), All-State (Burnett), S. C. Johnson's Holiday (FC&B), Butternut coffee (Tatham-Laird), Lever's Swan (NL&B), Brown Shoe (Burnett), Purina dog chow (Gardner), Quaker's Life (JWT), Pet Milk's Sego (Gardner), Kool-Aid (FC&B). Also Kellogg (Burnett), Rust-Oleum (O'Grady, A&G), American Dairy (Campbell-Mithun), Amoco (D'Arcy), Continental Casualty (Hartman), Pure Oil's Firebird radio and tv—(Burnett), and Alberto-Culver (Compton).

NO, THIS IS "KNOE-LAND"

(embracing industrial, progressive North Louisiana, South Arkansas, West Mississippi)

JUST LOOK AT THIS MARKET DATA

Population	1,520,100	Drug Sales	$ 40,355,000
Households	123,600	Automotive Sales	$ 299,539,000
Consumer Spendable Income	$1,761,169,000	General Merchandise	$ 148,789,000
		Total Retail Sales	$1,286,255,000
Food Sales	$ 300,186,000		

KNOE-TV AVERAGES 71% SHARE OF AUDIENCE

According to November, 1960 ARB we average 71% share of audience from 9 a.m. to midnight, 7 days a week.

KNOE-TV
Channel 8
Monroe, Louisiana

CBS • ABC
A James A. Noe Station
Represented by
H-R Television, Inc.

Photo: Southwest-Leazel Gas Processing, Dubach Plant, Dubach, Louisiana.

TV'S NEXT TREND

(*Continued from page 39*)

and Miles, for instance, have renewed *The Flintstones*.

There is a special advantage to cartoon shows which seems to overweigh any such conflict. It's this: the animated characters can be used in commercials. Reynolds and Miles have used *Flintstones* characters in opening and closing billboards and in final commercials, but not in middle commercials.

The size of the current cartoon trend is not unlimited. None of the new cartoons is scheduled after 6 p.m. and it seems that this pattern will keep cartoons out of later-evening programing.

The dependence of cartoons on children is economic as well as a matter of audience taste and interest. For years cartoons were regarded as too expensive for tv. Then new techniques were developed. First limited animation was employed. Tv cartoons do not require as much painstaking work as theatrical ones. Second, segment rotation was developed in national spot cartoons. Segments could be gradually re-used

The re-use of cartoon material depended on the quick turnover of audience among children. While the programing pattern of network cartoons is quite different, national spot did provide a proving ground for many cartoon problems. Furthermore, since the national spot and syndication revivals of cartoon production preceded the network revival by several years, it seems likely to some observers that non-network re-use of cartoons can provide an economic cushion for producers of network cartoons.

The color capability of cartoons is being exploited by RCA in its new Sunday Disney series to be seen on NBC TV. Another cartoon show seen the same day, *Bull Winkle*, will also be in color. But ABC TV and CBS TV are sticking to a black-and-white cartoon policy.

There is, meanwhile, revival of cartoon production in national spot and syndication. Most are shows designed for children's audiences or for early evening family scheduling. Besides Screen Gems' three national spot cartoon series sold to Kellogg's, UPA-TPI has entered cartoon productions with *Dick Tracy* sold to Post cereals 50 market participation. They also have *Mister Magoo*.

Commercials producers, too, have jumped on the cartoon bandwagon. *Video-Craft* has a new *Pinocchio* series in syndication. Other syndicators with new cartoons include UAA with *Mello-Tunes*. King Features with new *Popeye* cartoons, CBS Films with *Deputy Dawg*, and Trans-Lux with *Felix the Cat*—all shows that antedated the current network boom.

A characteristic change has taken place in syndication cartoons over the past two seasons. Previously, syndication cartoons were almost always tv releases of films made initially for theaters. But today's cartoon is a new product, made expressly for tv and designed to meet tv budgets and animation standards—each lower than its theatrical counterpart.

Although few network users have too much concern with national spot film programing or syndication, the fact cannot be overlooked that it is in precisely these areas that today's cartoon boom began. And these too, are the same places where today's cartoons could end up as re-runs a few years from now.

GO PLACES

WIXIE

WXYZ IS ON THE MOVE . . .

WXYZ's leading newscaster, Lee McNew, has just returned from eight days in the Congo where he took exclusive footage and interviews that give insight into the basic problem of the Congo . . . its newly emancipated people. Aired as "Inside The Congo" this ½ hour special received such wide acclaim, WXYZ is making it available for syndication. This "on tap" practice is what keeps WXYZ-TV "on top" . . . dominating the audience with 20 of the top 25 shows! *

Tap your Blair man now for the top station in Detroit.

*Nielsen, Jan., Feb., 1961

WXYZ-TV abc CHANNEL 7 DETROIT

OWNED AND OPERATED BY AMERICAN BROADCASTING—PARAMOUNT THEATRES

SATURATION

(*Continued from page 41*)

to just try the product," he said.

"The personality sell idea has run its gamut, just as the singing jingle and regular saturation have," he said. "We've come up with super-concentration which adds up to impact and sales results," he said.

Although Zubrow does not do brand awareness tests for Brooks, it does buyer reaction surveys on various products. "Awareness tests have not been undertaken for a basic reason," said Drutt. "We operate on a local basis, therefore we know each month what advertising and promotional expenses have been and we can correlate them with our sales," he said. "We are on such a direct line (advertising, sales promotion and sales effectiveness) that we don't have to get at effectiveness through consumer awareness," he said.

What about the future of Brooks' radio advertising? "Although the technique we've used for Brooks has been very effective," said Drutt, "it has created a considerable amount of interest among agencies and advertisers all over the country.

"We therefore know that at some future time we won't be able to use this effectively for Brooks. We have planned for that day when super-saturation technique loses the effectiveness it now has." While he declined to discuss details of these plans, he intimated they involve broadcast media.

Brooks advertises in flights by necessity. "Even if we could afford to be on 52 weeks a year with the kind of concentration we've found necessary, we wouldn't use it because it might tend to create consumer ill-will," said Sherry. He explained that Zubrow has designated four promotional periods for Brooks during the fiscal year. All advertising and merchandising efforts are concentrated in these promotional periods. There is no set pattern for determining when these periods will fall. But there is a six- to eight-week flight in each quarter.

Besides the three (now five) "A" markets designated by Brooks for heavy concentration, there is also some broadcast activity in what the agency calls "B" markets. There were six of these in the last fiscal year, and, in these markets, "average" spot buys are made. Gradually the agency hopes to nurture these markets to "A" status, as has been done with Cleveland and Detroit.

There are also "C" markets in which Brooks Foods is "hanging on by its fingernails." In these 12 markets Brooks presently just hopes to stay in business against the day when the "C's" can be elevated to "B's."

The rest of Brooks' 33-market distribution is known as "all others." Brooks has sales representatives here. There are occasional orders. At present Zubrow is sitting tight with these, but hopes one day to continue the graduating process.

LOCAL SHOTS

(*Continued from page 45*)

in the film depicting the progress and problems of Nigeria's peaceful emergence as one of the free nations of Africa. BBDO's role consisted of some writing, structuring and basic editing on the program.

On deck are two hour-long pictorials, one about Los Angeles Dodgers rookie Willie Davis, the other, decathlon champion Rafer Johnson. Here again, there's general appeal both from a human interest and sports standpoint, plus, industry observers note, little extra dividend for the Negro viewer.

For the Willie Davis pictorial, to be aired in New York and three other markets tentatively on 2 May, BBDO turned the assignment over to David Wolper, independent producer, who was responsible for the widely circulated one-shot, "Race for Space." Academy award winning cameraman James Wong Howe has been filming scenes re-creating Willie's early days in California and his current Florida spring training adventures.

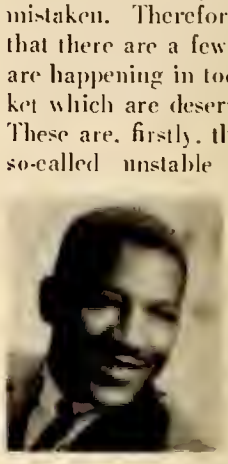
The Willie Davis show is expected to have a prime time showing probably on WNBC-TV, New York. Placing local one-shots advantageously is of course always a major problem. While it's an exception to find a choice slot on a network o&o, good openings are to be had for quality material. The stations and the medium benefit from carrying such programs, says Foreman.

Another important segment of the Schaefer special lineup is *Award Theater*, which consists of the "cream" of the feature film packages, presented by WCBS-TV, New York, approximately once a month.

SPONSOR ASKS

(*Continued from page 55*)

she can prophesy trends in any are of the arts, to say the least, is sadl mistaken. Therefore may I sugges that there are a few basic things tha are happening in today's record ma ket which are deserving of attentio These are, firstly, the stability of th so-called unstable Rock and Ro



All types of po music are gai ing stability i today's record market

market, and the revival of old song that once made it in the Rock an Roll field and which are apparentl making it again, either by way of re release or new recordings of same.

Secondly, the stability of the ever widening Pop market which seems t transcend and encompass all sphere of musical tastes—meaning Countr and Western, Rhythm and Blues an Rock and Roll. No longer does th abject selectivity surround the ind vidual Pop buyer. As a matter o fact, it seems that the Pop recor buyer of today is the only one wh actually buys for the sound rathe than the product; in other word the average Pop record buyer will g in a store and walk out with as man as four or five different types of re ords, which we as a company fin very stimulating and challenging.

Unfortunately, many people in ou industry are here solely to make fast buck. I think that the tim has arrived when all of us in th business should take the time ou and do a little soul searching. I a sure this is not a unique proposal bu on the other hand the salvation o the record business and especiall single records is at stake. It is wit much interest that I note the deta given to products by a couple of th major companies and I assure yo that we here at Mercury, while m aware of what the future may hol and certainly not being in a positio to predict the trends will, nonethe less, devote ourselves to offering th public the best product availabl And if any new trends are on th horizon, we shall endeavor to s them.

EVERYONE'S TALKING ABOUT

The BIG CHANGE in "BIG D"!

—and the biggest pace-setting change is on

WFAA • 820 • RADIO

"SOUTHWEST CENTRAL" . . . a completely new format with the emphasis on *electronic journalism* is the key to the great new sound on WFAA-820 RADIO in Dallas! Backed by the biggest advertising campaign in WFAA's history, all North Texas is finding a radio "home" that's informative and delightfully entertaining day and night! Originating from our new multi-million dollar "Communications Center" with all new equipment, WFAA-820's powerful 50,000 watt clear channel voice beams "Southwest Central" to an area of over 5 million people!

NEWS NBC News on the Hour followed by 5 minutes of State & Local News!

FEATURES Brief cut-ins all day long from WFAA's staff meteorologist, woman's editor, sports director, farm editor, and other human interest stories.

GOOD MUSIC with a special appeal to the young adult, comprising the best of the albums and the current top popular hits.

Your Petryman has an Audition Tape of the New "Southwest Central" from WFAA Radio . . . Call Him!

Represented by
Edward Petry & Co., Inc.
The Original Station Representative

WFAA 820 RADIO DALLAS

BROADCAST SERVICE OF THE DALLAS MORNING NEWS

SPONSOR WEEK WRAP-UP

POOLSIDE PITCH is Triangle's idea at Chicago luncheon, held at the Sheraton-Towers. Illustrated presentation giving highlights of the Fresno, California market, and Triangle's station KFRE-TV, Fresno, was made by Ed Benedict (far left), Triangle's director of national sales, to (l-r): John Stetson, Don Carlson, and Mary Lou Ruxton of Leo Burnett Advertising Agency

Advertisers

Pabst (K&E Chicago) has bou half of the Triple Crown race be broadcast this spring on b CBS TV and CBS Radio.

The package price for half of t three events: $175,000 gross.

Campaigns:

• **Maxwell House,** division eral Foods, getting together Amsco Toys in a joint tv campa to promote the beverage and a coffee serving set. The promoti Maxwell House Coffee Time Set. tv schedule: Amsco sponsorship net children's shows (*Captain K garoo, Shari Lewis,* etc.), plus a tional minute spots on local ki shows in nine major Amsco mark Maxwell House will boost the p with sponsorship of two major nighttimers, daytime net in 70 m kets and some 4,000 spots in m than 100 leading markets. Agen Ogilvy, Benson & Mather for M well House.

WINNING SMILE from Nancy Ann Fleming, Miss America of 1960, cheers up Hank Pointel, public affairs man for WSJS-TV, Winston-Sa N. C. On the 'Harvey Dinkins Show,' Miss Fleming discussed her adventures during the past year as Miss America, and attended a co

• **White Sewing Machine,** in an fort to encourage local dealers to e radio and tv advertising. has arted a dealer advertising allowance an campaign. The new co-op sys-m: for each machine purchased, the aler receives advertising credit.

EOPLE ON THE MOVE: Ernest Hueter, from director. bread sales d advertising. to v.p., Interstate keries. L.A.

Agencies

gency appointments: Lanolin us. its new product, Color Plus. une debut via tv and radio) to **niel & Charles,** and its Rybutol tamins to **Cohen & Aleshire** . . . J. Ritter, Bridgeton, N. J. (Ritter mato Catsup, Tomato Juice, To-to Relish, Asparagus-in-glass and rk & Beans) to **Zubrow,** Philadel-ia . . . Vick Chemical, division chardson-Merrell. to **Sullivan, auffer, Colwell & Bayles** for its cks Vatronol Nasal Medication and Vicks Sinex Nasal Spray, and its Clearasil products, to **Morse International** . . . Montgomery Ward to **Campbell-Mithun** for national campaign planning . . . Wolf Brand Products, subsidiary Quaker Oats, to **Clay Stephenson Associates,** Houston . . . Seaquist Valve, Cary, Ill., (Sea Spray NS-31 and other aerosol dispensing valves) to **M. M. Fisher Associates,** Chicago . . . Treat Potato Chip, to **Co-Ordinated Marketing.**

Financial note: A. C. Nielsen last week declared a quarterly cash dividend of 12½ cents per share on its common stock payable 1 May.

New offices: McCann-Erickson, Time & Life Building, Rockefeller Center, New York City . . . **Weintraub & Associates,** in Houston, Tex.

Name change: Lynch and Hart Advertising Company, Clayton, Missouri, to **Richard C. Lynch Advertising Company.**

Merger: Western Advertising with **Geyer, Morey, Madden & Ballard** (billings, $40 million).

PEOPLE ON THE MOVE: Hal Rover, from Compton, to Sullivan, Stauffer, Colwell & Bayles as v.p. and account supervisor, Lipton Tea account . . . **Scott Costello,** Chirurg & Cairns, v.p. and general manager, taking on additional duties as senior v.p.-client services . . . **Hillard W. Welch,** Chirurg & Cairns board member, named v.p.-administration . . . **George R. Garrett,** to radio tv department, Wermen & Schorr, Philadelphia . . . **Leo J. Turner,** from Selvage & Lee, to BBD&O as director public relations . . . **Richard M. Detwiller,** from Grey, to manager public relations department, BBD&O . . . **George V. Grulich,** from account executive to v.p. marketing director, LaRoche . . . **Jose M. Vicente,** from Island Networks, Puerto Rico, to account executive, J. Walter Thompson, San Juan office . . . **William J. Wiggins,** from national rep-

(Please turn to page 70)

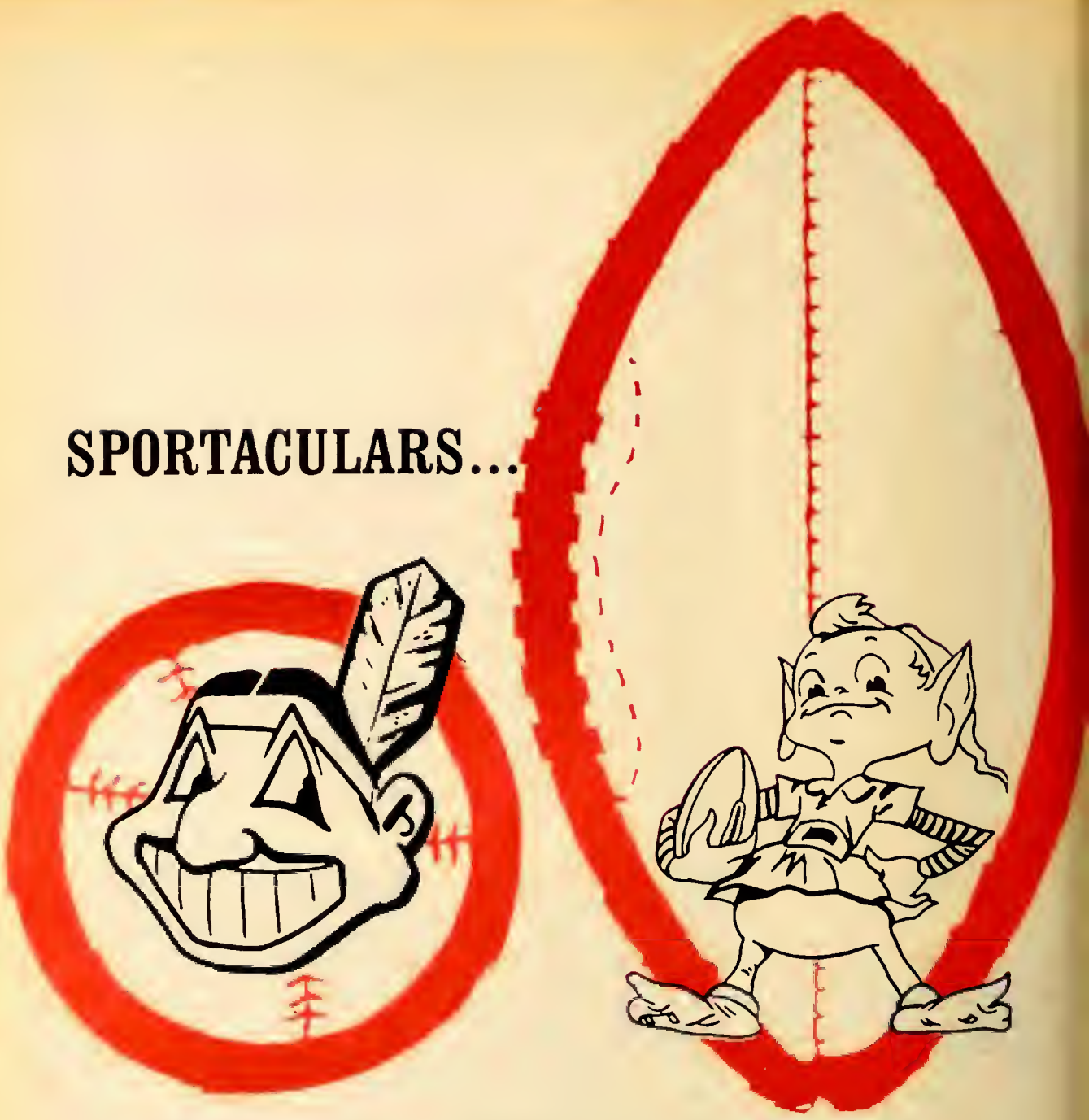
ELDEN GLOBE award is presented by mie Van Doren to Joe Barbera (left), and Hanna "for outstanding achievement in rnat'l. tv in cartoons," an annual award

NSATIONAL 'Jupiter Mars,' San Diego's midget actor, Frank Delfino, plugs San go Chargers' professional football team. h him, tackles Ernie Wright, Bill Hudson

GUESTS of Broadcast Advertising Club were Chicago ad agency executives. Seated, (l-r): Charles Claggett, chmn. of the board and president, Gardner Advertising, St. Louis; H. E. Christiansen, president, Christiansen Advertising; Paul Harper, Jr., president, Needham, Louis and Brorby; and Buckingham Gunn, v.p., John Shaw, advertising; Arthur Bagge, BAC president; Thomas Wright, Jr., v.p., Leo Burnett; and Donald Nathanson, president, North Advertising

TROPHY NIGHT, innovated by WFLA-AM-TV, Tampa-St. Petersburg, as a merchandising approach to the Tampa Jai Alai Fronton, picks winner, Salvador. Presentation was made by (l-r): Doug Duperrault, promotion mgr.; Arch Deal, asst. news dir.; Milt Spencer, sports dir.; and Frank Johnson

SPORTACULARS...



...**for Northeastern Ohio TV Homes:** *Cleveland Indians games... Cleveland Browns games...all top CBS sports shows...two daily sportscasts*...this is action sports programming that builds *active* buying audiences! And it's typical of the top-notch entertainment that WJW-TV schedules, day in, day out...to provide opportunities for advertisers to score big sales victories in Cleveland and Northeastern Ohio, the nation's 7th largest market.

WJW TV 8
CBS CLEVELAND

A **STORER** STATION BACKED BY 33 YEARS OF RESPONSIBLE BROADCASTING • **CALL KATZ**

What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

10 APRIL 1961
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The Justice Department and the FCC are at each other's throats on an antitrust question.

These are the same two government bodies which acted together to secure the "landmark" Supreme Court decision naming Justice, and not the FCC, as the "expert agency" on antitrust matters, even in the broadcasting field. This decision, in the RCA-NBC case, led to the plea of "nolo contendere" which ended the case.

The current case is the complicated **Philco protest against renewal of the NBC Philadelphia licenses,** which has been denied by the FCC twice and which is now in its second go-round in the Appeals Court.

Justice backed up Philco in asking that the case be returned to the FCC for consideration of the RCA-NBC antitrust violation history. Justice strongly criticized the FCC for allegedly not worrying about such conduct in the past.

The Court will, of course, decide **whether the FCC must re-hear the case to consider this antitrust history.** But it would be a mistake to assume that a sweeping precedent, going to the heart of future FCC treatment of antitrust law violators, will be involved. The court is likely to decide only on the narrow issue of whether Philco has been adequately heard.

It would be an even more serious mistake to consider, as some in the industry do, that the FCC as presently constituted is arguing before the court that antitrust consent decrees and pleas of "nolo contendere" are not to be taken as seriously as Justice wishes.

The FCC is arguing purely and simply that Philco had no case.

A stronger crackdown on antitrust law violators in the future than has been true in the past is a certainty, regardless of the outcome of this case. It will hit new applications with much more force than applications for license renewals.

To mention specific cases, Westinghouse and GE, along with any less recently involved station operators should have little difficulty with license renewals. **The FCC will weigh the type of service given to the public.** It could be rougher on NBC in view of allegations that this network is in something of a monopoly position in broadcasting. It could be **plenty tough on those broadcasters with antitrust backgrounds who can be accused of poor performance as station operators.**

Applicants for new stations, where there are competing applications of a qualified nature, are **apt to find an antitrust background an absolute disqualification.**

The unnoticed part of the current FCC-Justice squabble is that **the FCC did not dispute the over-all Justice theme.** It merely said these considerations should not apply in the Philco case.

The fact is, the FCC has changed since then-chairman Doerfer said that antitrust violations are merely a penalty of doing business on a big scale. The current commission will take such violations seriously.

As for the Justice Department, it not only failed to advise against renewal of the NBC Philadelphia licenses, it approved the consent decree and interposed no objections to the series of proposed sales and trades which followed.

The Justice brief, however, does **clearly mirror the close attention which that Department will be giving to business practices in broadcasting.**

Significant news, trends in
- *Film*
- *Tape*
- *Syndication*
- *Commercials*

FILM-SCOPE

10 APRIL 1961
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PUBLICATIONS INC.

The quiet of the past few months in first-run syndication of action-adventur shows has been ended at last by Ziv-UA's release of King of Diamonds.

The show stars Broderick Crawford, four-year syndication veteran of Highway Patrol.

In the last six months the only other action-adventure shows from the major shops hav been just two: **Ziv-UA's Miami Undercover last October and Screen Gems Tallahasse 7000, which came out in December.**

An oddity of the current market is this: overseas demand for new product is high i areas like Australia.

Hence, don't be surprised if you discover that **shows are sold overseas before the are sold at home—a reversal of the usual procedure.**

Twentieth Century-Fox serves as one model of what a feature film produce without a syndication affiliate can do to sell its post-1948's to tv.

The producer broke up its movie inventory into groups: one went to NTA some time ag a second was sold to NBC TV for Saturday night exposure (the first major prime time ne work sale of features), and now it has put out a **third group which Seven Arts Associ ated will handle.**

The lessons of 20th's pattern seem to be this: a feature film producer **can sometime do best by dividing up its libraries into packages of a size that stations can diges** readily and by **using several distributors it puts more salesmen to work on its features**

Hopes still being held out by syndicators of making network deals for next sea son are growing fainter and fainter.

As of this week, with the final score not yet in, several syndicators could be mentione who had network deals this year but who have none for the upcoming 1961-62 season.

Should a negative trend continue, **this loss of network business couldn't come a a worse time**—just when the domestic syndication program market for first-runs is also i a slump.

One long-range prognosis is that re-runs, feature films, children's shows, overseas sale licensing—all only recently regarded as peripheral syndication activities—**to play majo and increasing roles through 1962.**

Syndication's adventure programing often depended for its inspiration upo network trends, but in cartoons the shoe is now on the other foot.

The boom in cartoons in national spot and syndication of the past season or two h. finally spread to all the networks.

This season ABC TV had two prime time cartoons, Flintstones and Bugs Bunny.

But in 1961-62, **all three networks will have at least one prime time cartoo** ABC TV is renewing its current shows and is adding Top Cat and Calvin and the Colon while CBS will have Alvin and the Chipmunks, and Disney is switching over to NBC TV a a full color emphasis.

(For story, see p. 38, this issue.)

Marty Roberts of NTA reports a solution to a long-standing feature film promotion problem: the high cost of special promotion slides.

Formerly stations were provided with one slide for each feature, costing the distributor about $75 for each 100 pictures, a figure that easily mounted into the thousands when the cost was multiplied by the number of stations getting the service.

Roberts' solution: **preparing slides in strip form which the stations could mount as needed, costing only $4.**

The practice has now become widespread. Other feature film distributors using it are Seven Arts, PTI, UAA, and Flamingo.

Insiders guess that this year's total of new shows for syndication might not exceed six or seven.

If true, this means that major syndicators won't have more than a few shows each, many not more than one, and some none at all.

Although Seven Arts has taken the station-by-station route to sell the Warners Films of the 50's group, its slow but steady flow of business has already reached 62 stations.

Among most recent sales is WJBK-TV, Detroit.

NTA is one of the few tv-based companies to jump into the pay-tv field.

It claims that its system, NTA-Home Entertainment, costs 50% less to make and 70% less to install and maintain than competing systems.

Others in the pay-tv field include: Paramount-Telemeter, Western Union-Teleprompter, Zenith-Phonovision, and Skiatron.

Television Enterprises Corp. (TEC) has a music series and an adventure show on its production drawing boards.

The shows are: **Mahalia Jackson Sings, and Sebastian, a full-hour adventure.**

CBS Films has been active lately in license merchandising of network news and entertainment properties.

Dell will do a paperback book on Danger Man, an ITC series on CBS TV; in addition, hard-back books by Little, Brown or Lippincott will be done on three CBS News series and Carousel Films division of McGraw-Hill will get non-theatrical distribution of several news programs.

A syndicated property just licensed is Deputy Dawg; stuffed toys will be made by Earle Pullan of Toronto.

Overheard: that another network will follow CBS' example shortly in divesting itself of some of its tape facilities—but in this case to sell to an independent tape producer.

Unlike CBS, which curtailed its tape operation recently for policy reasons, another network seems on the verge of shuttering part of its tape operation along with studio property for reasons of cost efficiency.

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

10 APRIL 1961
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Picking a show for the fall in ABC TV's Thursday 9:30-10 p.m. period has become a whopper because it entails the meeting of four minds.

It starts off with a **two-way agreement** between Compton and B&B, entails the blessing, of course, of **P&G** and, beyond that, the choice must meet with **ABC TV's** approval.

One of the more important drug packaging accounts is in jeopardy at a top-rung Madison Ave. agency.

A major disgruntlement on the part of the client: the **network tv record.**

Second top-rank man in one of the biggest agency billers in air media is beginning to feel the squeeze from his fellow brass because of a particular failing.

The indicted penchant: **veering away from** strong, knowledgeable, key personnel when it comes to staffing the departments under his authority.

One agency has become so cynical about the purported expertize in picking nighttime network tv shows that it's quietly engaging in an experiment of its own.

The stunt: putting all the programs it has explored in a hat, **picking out a batch of** them and, at the end of the season, matching the **selectees against the actual hits.**

It's being referred to as the **Monte Carlo** systeming of program selection.

Members wearing two, or even three, hats have become a sort of travail within the American Newspaper Publishers Association.

Some of the ANPA's board of directors are grumbling that **half of their confreres have tv/radio affiliations,** and this inclines them not to be aggressive enough against broadcast media.

What probably contributes much to JWT's stability on the tv front is the fact that its strength is pretty well distributed between the New York and Chicago offices.

In Chicago there's Kraft, Quaker Oats, Schlitz, and 7-Up, while in New York the tv billings derive in the main from Lever, Scott Paper, French, Kodak, Standard Brands, and Ford. The latter might be regarded as a **twin responsibility of the Detroit and New York offices.**

Barter and P.I.'s are no recent innovations in the business.

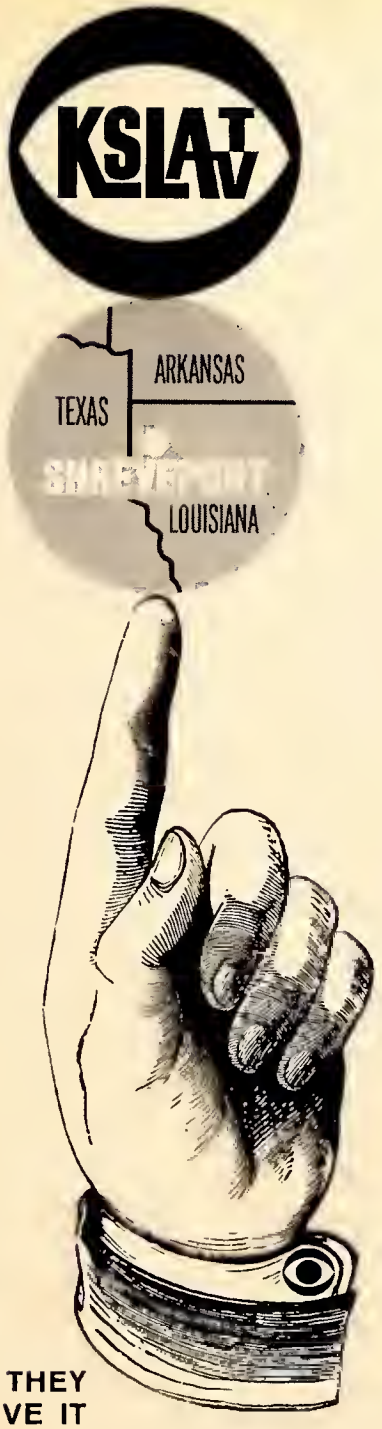
Back when radio was just coming out of the cocoon **Anacin** bought advertising with either **stock** or on the basis of a **percentage of sales** within a specified area.

You never can tell where Booz, Allen & Hamilton will figure next in this business.

For many years it's been **NBC's consultant mainstay** on organization, personnel and whatnot.

Lately, it had much to do with the decision of the **station groups** to put itself into the business of **representing itself** in spot sales.

KSLA TV



THEY LIVE IT UP . . . AND LOVE IT . . . in the fabulous KSLA market. Oil-rich, timber-rich, cattle-rich, and growing industrially . . . this tri-state area hardly knows recession. Its people play hard, work hard and have the money to buy. They look to KSLA-TV for news they believe . . . programs they enjoy.

Ask our reps (Harrington, Righter and Parsons) about the fabulous KSLA market!

CBS KSLA TV SHREVEPORT LOUISIANA

WRAP-UP

(*Continued from page 63*)

resentative. United Feature Syndicate, to advertising account executive, Henry J. Kaufman Associates, Washington . . . **Preston D. Hinton,** Associated Advertising Agency president, elected v.p. National Federation of Advertising Agencies . . . **Fred Rawlinson,** to Wright, Newport News, Va., as director, radio/tv department operations.

They were elected v.p.'s: William E. Conner, at BBD&O . . . **Robert H. Higgons** and **Robert L. Nicholas,** assistant v.p.'s at Bates . . . **Allan B. Clamage,** at Grant . . . **Thomas R. Cox, Jr.,** executive v.p. and board of directors member, at Wilson, Haight & Welch.

Stations on the Move

TOTAL STATIONS ON THE AIR (as of 1 March 1961)

AM: 3,556
FM: 839
TV: 541

BOUGHT/SOLD APPROVED:

Purchase of **KVOS-TV,** Vancouver, by Wometco for $3 million in cash approved by the FCC. Wometco has an interest in three other tv stations: WTVJ, Miami; WLOS-TV, Asheville, and WFGA-TV, Jacksonville . . . Transfer of **WSAZ, Huntington-Charleston, to WJR,** The Goodwill Station, Inc. of Detroit, approved by FCC . . . Four radio stations of the **Imperial Broadcasting System** sold to **Tom E. Foster, Tolbert Foster, W. E. Dyche, Jr., John Blake, and Edgar B. Younger** for a price of $450,000 through media brokers Blackburn & Co. The four stations are: KPRO-Riverside-San Bernardino; KROP-Brawley-El Centro; KROE-Indio-Palm Springs, and KYOR-Blythe—all in California. The first three purchasers listed already own KGUN-TV, Tucson, and KDET-AM, Center, Texas.

Tv Stations

WGN-TV, Chicago, will have First Federal Savings and R. J. Reynolds as sponsors of its baseball telecasts this year—in addition to Hamm's beer.

The station will cover 122 daytime home games in color, 19 road games at night and one during the day.

For the station it will be the 14th year of baseball telecasts. Theo. Hamm Brewing of St. Paul (Campbell-Mithun, Minneapolis) is about to start its ninth year of sponsorship of the games.

The other two advertisers will be new this season. R. J. Reynolds placed its order through Wm. Esty, New York, and First Federal Savings and Loan Association through Dancer-Fitzgerald-Sample, Chicago.

Said Morton Bodfish, chairman and president of First Federal Savings: "We are in the business of selling two things: savings accounts and mortgages for home purposes. The families who watch baseball of an afternoon or evening are the kinds of families who save their money and buy homes. It's as simple as that."

The KELO-LAND stations were honored by a special resolution passed by the South Dakota House of Representatives for their coverage of the activities of the legislative body.

The unanimous resolution, presented to stations president Joe Floyd, honored the stations for their coverage of the inauguration and of the body's sessions.

The Sioux Falls station has also provided coverage of legislative activity in Minnesota and Iowa.

PEOPLE ON THE MOVE: Norman Hayes to sales department of WJXT, Jacksonville; he was formerly with WCAU-TV, Philadelphia, and WMOX-TV, St. Louis . . . **Robert Carpenter** appointed assistant tv sales manager for WOOD-TV, Grand Rapids; he was previously with WOOD radio . . . Two promotions at WNBQ, Chicago, are: **Norman F. Cissna** to local sales manager, and **Jack Hauser** to manager of sales development, both effective 1 April . . . **William M. Alexander** named commercial manager for WFMY-TV, Greensboro, N. C.; he was formerly the station's local and regional sales manager . . . **Bill Whalen,** from news director, WICC, Bridgeport, Conn., to newly created post, assistant editor-in-chief of all news, WNAC-TV, AM, Boston, and the Yankee Network . . . **H. Needham Smith,** from sales manager, WTRF-TV, Wheeling, W. Va., to Taft Broadcasting, Cincinnati.

Staff changes at WTRF-TV, Wheeling, W. Va.: **Cyril J. Ackermann,** from regional sales manager to national sales manager; **C. Kirk Jackson,** from sales service manager to regional sales manager; promotion director **James H. Knight,** taking on additional duties of merchandising manager; **Wesley M. Manley,** public service director and administrative assistant, taking on traffic and systems supervision.

Thisa 'n' data: WRLP, Greenfield, Mass., sister station of WWLP, Springfield, Mass., to be offered for sales as separate entity and not as a WWLP bonus buy.

Radio Stations

Washington radio station WQMR, winter-weary of broadcasting stay-at-home bad driving conditions, has tailored the traffic warnings format to spreading sun-shining reports and urging listeners to "go out and shop."

The cheery tid-bits, aired via short tag lines during regular weather reports, has a promotional angle, it ties-in area shopping places.

Permission for these tie-ins were solicited by letters to retailers signed by WQMR v.p. general manager Ed Winton like this: "let me know if you have a particular shopping center you would like to have included in this campaign. We would like to have your permission to use it—without charge."

Ideas at work:

• **The d.j.'s are now tearing up the bowling alleys: KIMA, Yakima, Wash.,** disk jockey Jon Goodman established a new "world's record" for consecutive games bowled by a record spinner. He bowled 200 games in 48 hours 29 minutes to beat the previous bowling record held by Pat Tallman, a San Antonio d.j.

• **WRCV, Philadelphia,** received over 12,500 letters and cards in response to its "no-prize, no-gimmicks, no-incentives request" for re

action to its Big Band programing policy on its first anniversary. Reaction was favorable and the policy will continue, reports station manager Dick Paisley.

• **WINS, New York,** is putting its Record Review Board to work. The club is open to listeners who join by writing for a membership card. There are 84,000 members and they're being called on to "audition" new record releases in their own communities. Under the direction of program director Rick Sklar, the WINS Listening Post calls for audition sessions every Monday-Friday, attended by listeners in their own neighborhoods.

• **Do you have the WKDA diamond?** Passersby in Nashville are asking each other this question since the station began its "treasure of diamonds" listener promotion contest. There are six diamonds, total value $5,000, being carried by some secret citizen.

• **Tucson KAIR's** gold key shopping spree contest came to an end last week after 137 clues to the location of the hidden key were given on the air. The winner, Mike Stefanik, returned the key to Goodmans Marks (co-sponsor of the contest) and received $1,000 in exchange. A 15-minute free shopping spree at any Goodmans Market was also part of the prize.

• **WBIC, Long Island,** announced the start of an around-the-clock Long Island news service. The station has installed automatic telephone answering devices on which it records capsule headlines of important area stories. Listeners can call anytime, day or night, to get late news.

• **CKLW, Detroit,** sponsored a "Looney Lid Contest" to see who could put together the most "hectic hat" for its d.j.'s to wear in the Easter Parade. More than 983 hats, made out of everything from wastebaskets to rabbit's food, arrived at the station.

New call letters: KBLL, Helena, Montana, formerly KXLJ.

PEOPLE ON THE MOVE: Dick Kelliher has been named national sales manager of KFRC, San Francisco. He was formerly manager of Adam Young's S.F. office . . . **Franklin Sisson** has been named station manager of WWJ, Detroit . . . **Les Lindvig** is the new sales manager of KOOL-TV, Phoenix . . . **Jack Lowe** has joined the sales staff of WFYI, Long Island. Lowe has been affiliated with WARL, WOL and WWDC, all Washington, and was the voice of "Popeye" in the thirties . . . **Robert Zimmerman** named sales manager for KRUX, Phoenix . . . **Richard T. Williams,** to account executive WEAM, Arlington . . . **Bob Rohrs** has resigned as general manager of KJAY, Topeka . . . **Richard C. Fellows,** to sales manager and **William A. Earman,** to operations manager, both WPDQ, Jacksonville, Fla.

Networks

CBS Radio this week puts on the road a new slide-sound presentation summing up the network's new look in serving today's radio audience.

TELEVISION BASICS

Here's a "must" booklet for everyone involved in television.

Get your own copy and one for everyone in your department. You'll be referring to its useful data all year round.

Included are sections on the broad dimensions of tv; on audience viewing habits; on network trends; on advertising expenditures—network spot and local; on color tv and stations presently using color equipment. There's a brand new section too, this year, on the viewing habits of the summer television audience.

ORDER YOUR REPRINTS NOW

FILL COUPON—WE'LL BILL YOU LATER

Price Schedule

1 to 10	40 cents each
10 to 50	30 cents each
50 to 100	25 cents each
100 to 500	20 cents each
500 or more	15 cents each

SPONSOR READERS SERVICE • TELEVISION BASICS

40 E. 49th Street, N.Y. 17, N.Y.

NAME. . . . . .

FIRM. . . . . .

ADDRESS. . . . . .

. . . . . QUANTITY. . . . . .

The central theme: how the programing which CBS introduced last November is compatible in the needs of the listeners—an audience in motion – and of the advertiser who's looking for a medium to give a sense of immediacy to his product story.

After the presentation has been shown around New York via luncheons it will be taken to Chicago, Detroit, St. Louis, the West Coast and other points.

ABC TV reports it had $185 million in time and programing (prime evening time) sold for the 1961-62 season as of 1 April.

Last year's same date tally: $154 million, a 20% difference.

Net tv sales: General Mills and **Campbell Soup** (both BBD&O) to share alternate sponsorship of CBS series *Father of the Bride* . . . **Mutual of Omaha** (Bozell & Jacobs) has bought sponsorship of NBC's *Chet Huntley Reporting* . . . **Reynolds Metals** (Lennen & Newell and Clinton Frank) to sponsor *The Reynolds Aluminum Dick Powell Show* series: *Say When*, and *All-Star Golf*, all NBC TV, this year.

Renewal: United States Steel (BBD&O) has renewed *The United States Steel Hour* series for the 1961-62 season over CBS.

PEOPLE ON THE MOVE: William C. Gillogly, promoted from director of sales, ABC TV Central division, to v.p. in charge of sales, ABC, Chicago office . . . **William Aronson,** from television program sales, General Artists Corp., to account executive, ABC Television sales . . . **Allen Ludden,** from director of program services, CBS o&o radio stations, to newly created position, consultant for creative services, CBS News . . . **John M. Otter,** from special program sales staff, to director, special program sales NBC TV.

Representatives

Appointments: KROY radio, Sacramento, Venard, Rintoul & McConnell in the east, and Torbet, Allen, and Crane in the west, effective 1 April . . . **WSVA** and **WSVA-TV.**

Harrisonburg, Va., to **Clarke Brown**, Dallas, Tex., from H-R.

PEOPLE ON THE MOVE: Prem M. Kapur joins H-R staff as tv account executive; a native of India, and graduate of Cambridge and Bombay, he was formerly with WCAU-TV, Philadelphia, ITC, NBC Films, the Indian Diplomatic Service, the United Nations, and the Ford Motor Company . . . **John P. McWeeny** appointed account executive in the Chicago office of Storer Television Sales, a newly formed unit; McWeeny previously served with Edward Petry; J. Walter Thompson; Needham, Louis & Brorby, and Young & Rubicam—all in Chicago.

Film

Coverage of the nation's tv markets by new properties in syndication reaches as high as 93% in the case of Ziv-UA.

Study of three new shows, *Sea Hunt, Lock Up,* and *Miami Undercover* reveals that sales have been made in all but 7 per cent of the nation's 269 markets.

By comparison the figure for Ziv-UA a year ago was 91 per cent.

A stepped-up advertiser and tv broadcaster demand for cartoon commercials has triggered a large-scale expansion and reorganization program at Sturm Studios, according to the company's new president, Harold Hackett.

Hackett, who took over the presidency of the 12-year-old commercial production firm's new company last week, is a veteran in broadcasting: for 19 years he was v.p. in charge of radio and tv for Music Corporation of America; from 1953 to 1960, he was Official Films president and board chairman; for the past year he was with Program Sales.

Other officers elected with Hackett: Raymond Junkin, executive v.p.; William Sturm, v.p.; Oreste Calpini, secretary; and George Richfield, treasurer.

New company plans include the inauguration of other divisions to be concerned with: the acquisition of packagers programs series; the establishment of full syndication sales and service operations; and the development of live and film programs.

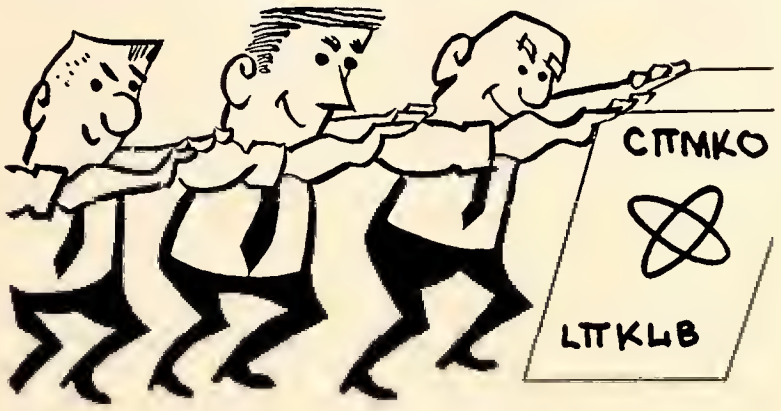
New cartoon techniques are also being developed.

Sales: Seven Arts Warners Films of the 50's to WJBK-TV, Detroit; KGMB, Honolulu, and WDAF-TV, Kansas City . . . Screen Gems reports $2,067,000 earnings for six months ending December 1960, compared to $1,147,000 in 1959, with profits of $970,000 compared to $647,000 for the earlier period . . . Screen Gems' *The Web* to WNBC-TV, New York; national distribution of the off-network re-run begins shortly.

International: South American and Latin American rights to *Rocky and His Friends* awarded to **Magnum Tv International**; show is to be dubbed into Spanish and Portuguese.

Programs: Moulin Studios of San Francisco is producing *Santa's Village*, a 52-week half-hour color series, one of the first tv series ever produced in the Bay Area.

GET THAT EXTRA



PUSH

You know that it's the extra push that makes the difference between an average campaign and a *"Red-Letter Success."* You get that EXTRA PUSH when you buy WOC-TV. WOC-TV effectively specializes in co-ordinating and merchandising your buy at every level — the broker, wholesaler, direct salesman, key buyer as well as the retail outlet.

This "togetherness" sells products in the nation's 47th TV market. More than 2 billion dollars in retail sales ring on the retailer's cash register. Over 438,000 TV homes are within the 42 counties of WOC-TV's coverage area.

WOC TV channel 6

PRESIDENT Col. B J Palmer
VICE-PRES. & TREASURER D. D. Palmer
EXEC. VICE-PRESIDENT Ralph Evans
SECRETARY Wm. D Wagner
RESIDENT MANAGER Ernest C. Sanders
SALES MANAGER Pax Shaffer

THE QUINT CITIES
DAVENPORT, BETTENDORF } IOWA
ROCK ISLAND, MOLINE, EAST MOLINE } ILL.

PETERS, GRIFFIN, WOODWARD, INC
EXCLUSIVE NATIONAL REPRESENTATIVES

To the National Advertiser, WOC-TV offers the greatest amount of local programming—over 33 hours each week — and the finest talent in the area put these programs across.

Your PGW Colonel has all the facts, figures and other data as well as day by day availabilities. See him today.

WLAC-TV CBS
nashville
the way station to the central south
Way ahead with the news, WLAC-TV won 4 out of 5 recent top news awards.

WPEN HAS THE STAR PERSONALITIES

★ MATURE, ESTABLISHED PERSONALITIES ★ AWARD WINNING NEWS ★ EXCLUSIVE HELICOPTER TRAFFIC REPORTS ★ FIGHTING EDITORIALS ★ ADULT MUSIC ★

WPEN
THE STATION OF THE STARS
CALL GILL-PERNA, INC.

Commercials: Videotape Productions of New York completed four commercials at three remote locations for L&M (D-F-S) and Chemical Bank New York Trust Company (B&B) during the last week of March. Producers for the respective agencies were **Si Merrill** (B&B) and **Dave Davidow** (D-F-S) . . . **MGM-TV** commercial division will produce four color commercials at Culver City for Eastman Kodak for network use on *Ed Sullivan* and *Ozzie and Harriet*.

Promotion: A mechanical version of Fred Flintstone, animated character star of Screen Gems' *The Flintstones*, will appear at 50 ABC affiliates, first two being WBKB-TV, Chicago, and WITI-TV, Milwaukee.

PEOPLE ON THE MOVE: Paul Kassander appointed national sales director of Animation Center, New York commercials subsidiary of Felix the Cat Creations . . . **Frank Stephan** to v.p. national sales director of Van Praag Productions . . . **William L. Clark** to Peter M. Roebeck, New York, as v.p. of western operations and sales in Los Angeles . . . **David Bloom** appointed general sales manager of Hollywood Television Service division of Republic Corp. . . . **Kirk Torney** to Seven Arts Associated in New York as station representatives sales director.

Public Service

Pierre Salinger, news secretary to President Kennedy, and tv personalities Garry Moore and Sam Levenson are attending WABC public service programing conference in Pittsburgh this week.

Salinger was slated to discuss *Freedom on Information*, while Moore to talk about mass communications and Levenson discussed humor in mass communications. Among many others participating in the conferences are Oscar Katz, Marya Mannes, Fred Coe, Dr. Bernard Berelson, Lou Hausman, Henry Schachte, Mrs. Eleanor Roosevelt, Dr. Allen S. Whiting, William Stevenson, Harry Ellis, Colun Legum, Rod MacLeish, Dr. Zbigniev Brzezinski, Harry Murkland, Gov. David Lawrence, Russel Lynes, Dr. Frank Baxter, Albert McCleery, Dr. William Cole, FCC commissioner Robert T. Bartley, Jo Mielziner, Robert Drew, Erwin D. Canham, Julian Goodman, and Dr. Wilbur Schramm.

Conferences are in Pittsburgh, extending from 9 to 12 April. WBC stations are WBZ-AM-TV, Boston; KYW-AM-TV, Cleveland; KDKA-AM-TV, Pittsburgh; KPIX, San Francisco; WJZ-TV, Baltimore; WIND, Chicago; KEX, Portland, Ore.; and WOWO, Fort Wayne.

Public service in action:

• **KTRH, Houston,** cooperating with local civil defense authorities to promote "Operation Survival" starting 8 April.

• **KGO-TV, San Francisco,** will show a series of public service spot announcements in April to help the youth of the Bay Area in obtaining jobs; films were made by Frank Robinson and video tapes by Gordon Waldear

• **WTIG, Massillon, Ohio,** did direct broadcasts from nearby North Lawrence to mark arrival of that village's new fire truck, purchased through the collection of tax and trading stamps and other community efforts.

• **KAKE-TV,** Wichita, Kansas, in honor of the state's centennial has started *Expedition Kansas*, a 13-segment series highlighting historical and geographical events around the state.

Kudos: KDKA-TV, Pittsburgh, winner of a DuPont award, will use the $1,000 prize money to further the college education of an area youth. Last year's Thomas Alva Edison prize won by the station, also $1,000, was given over to Edward E. Rohrer, Jr., of Wilkinsburg, Pa., to further his studies at Indiana State Teachers College. At that time the station arranged to form a committee of school officials to select the most eligible high school student to enable him to continue to college . . . **WFMY-TV,** Greensboro, N. C., recipient of *School Bell Award* from the North Carolina Education Association for its program *Channel 2 Reports: The Ones Who Quit*, and for "distinguished and outstanding interpretative reporting on education" . . .

A CHANNEL 5 QUIZ

TEST YOUR MARKETING SKILL ON THIS FIVE-FINGERED TELEVISION QUIZ

Q—*Which television station in the sports-loving Eastern Michigan area has a hammer lock on wrestling shows?*

Q—How many men are on a baseball team and how many outs are in each inning?

Q—*Can WNEM-TV sell cars?*

Q—Two men play five games of chess and each wins five games. How come?

Q—*What station serving Flint-Saginaw-Bay City and all of Northeastern Michigan is a real "homebody"?*

NBC CHANNEL 5 Grant

WNEM-TV

serving FLINT • SAGINAW • BAY CITY
EASTERN MICHIGAN'S FIRST VHF STATION—
ALL WAYS!

WBAB, Babylon, N. Y., presented with these awards: *Outstanding Service* from the Continental Air Command of the U.S.A.F.; *Certificate of Appreciation* from Long Island's Mitchell Air Force Base; National Foundation efforts recognition; and Knights of Pythias, Sunrise Lodge 344 *Unlimited Thanks* scroll . . . **WJBK,** Detroit, recipient of *Outstanding Series* award by the Detroit Educational Television & Radio Council for its *News Analysis* program.

Trade Dates

The current surge of retailer interest in tv fashion showings is largely responsible for the expansion of TvB's sales clinics to 18 sessions this year, according to TvB's v.p. for local sales Howard P. Abrahams.

The clinic dates and meeting places:

2 May, Penn Sheraton, Pittsburgh.
4 May, Marriot Key Bridge, Washton.
9 May, Statler-Hilton, Buffalo.
11 May, Sheraton Plaza, Boston.
16 May, Hotel Utah & Motor Lodge, Salt Lake City.
18 May, Multnomah, Portland.
23 May, Mark Hopkins, San Francisco.
23 May, Sheraton Gibson, Cincinnati.
25 May, Sheraton West, Los Angeles.
25 May, Bel Air Motor Hotel, St. Louis.
30 May, Robert Meyer, Jacksonville.
1 June, Barringer, Charlotte.
6 June, Leamington, Minneapolis-St. Paul.
8 June, Ambassador, Chicago.
13 June, Sheraton Fontenelle, Omaha.
15 June, Skirvin, Oklahoma City.
20 June, Granada, San Antonio.
22 June, Royal Orleans, New Orleans.

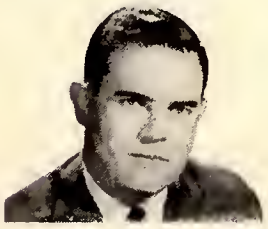
Other trade dates:

4-7 May, 10th American Women in Radio and Tv, anniversary convention, Statler-Hilton Hotel, Washington, D. C. Keynote speaker: NAB president, LeRoy Collins.

21-23 May, Pennsylvania Association of Broadcasters, annual convention, Nittany Lion Inn, State College, Pa.

A CHANNEL 5 WHIZ

OUR CHANNEL 5 WHIZ IS ROBERT C. MILLER YOUR PETRYMAN IN DALLAS



A—*WNEM-TV, Channel 5, with its popular Motor City Wrestling show, Saturdays at 1:00 pm.*

A—Nine men on a team—six outs in each inning (three for each team).

A—*It sure can! More than 285 million dollars were spent for cars last year in the rich 25-county area served by WNEM-TV.*

A—They weren't playing each other.

A—*The Nov. Neilsen shows that WNEM-TV, Channel 5, reaches more homes in Flint - Saginaw - Bay City, and the entire dollar-rich Northeastern Michigan market, than any other station in the area. And only Channel 5 hits home in all leading time periods.*

NBC CHANNEL 5 Grant

WNEM-TV

serving FLINT • SAGINAW • BAY CITY
EASTERN MICHIGAN'S FIRST VHF STATION—
ALL WAYS!

It can't be . . .

But it is!

It really is!

Yes, it really is!

What a satisfaction . . .

a good biscuit is!

FILM
does the
impossible"!

Really, it's pretty wonderful when you stop to think . . . o commercial to reach o consumer who hasn't o cent to his name!

"So what!", the experts said, drowning out the "whot." "We'll sell people. Mon (Womon, too) is Dog's best friend, has money, can buy.

"We'll use animation to show Dog's growing excitement . . . as he sniffs . . . as he downs a Milk-Bone Dog Biscuit in nothing flat. That will get Mon . . . he'll shell out—but quick.

"Of course, animation means film—and only film. But that's fine because film alone will give us the kind of commercials we want, the way we want them—and when."

And that's not all. Film, and film alone, gives you the optical effects you must have . . . assures you the convenience, coverage, and penetration that today's total marketing requires. All reasons why so many advertisers are turning (and returning) to film.

For more information, write
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
130 East Rondolph Drive
Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

or **W. J. German, Inc.**
Agents for the sale and distribution of Eastman Professional Motion Picture Films, Fort Lee, N. J., Chicago, Ill., Hollywood, Calif.

ADVERTISER:
National Biscuit Company
AGENCY:
Kenyon & Eckhardt Inc.
PRODUCER:
Gilbert Lawrence Animation, Inc.

TV and radio NEWSMAKERS

Glenn Gilbert has been appointed manager of AM Radio Sales' Detroit office. He comes to AM Radio Sales from Avery-Knodel where, for the past five years, he has been office manager of the company's office in Detroit. Prior to his affiliation with Avery-Knodel, Gilbert was a member of the Katz Agency sales team, also in Detroit. Earlier, he was sales executive at WGAR, Cleveland. A native of East Cleveland, Ohio, Gilbert began his career in the commercial department of American Tel. & Tel.

William F. Schnaudt, general sales manager of Beacon Broadcasting's Hartford, Conn., radio station WKNB since December 1958, has been named manager of the station. He replaces Norton Virgien who has left the broadcasting industry. Prior to his affiliation with WKNB, Schnaudt was with WICO, Salisbury, Maryland, a former Beacon property. He entered the industry in 1939 after graduation from Fordham U. and has held positions with WPAT, Paterson, N. J. and WPTR, Albany, N. Y.

Miss Beulah Funk, a member of the Blair Television Associates sales development staff since 1957, has been promoted to director of sales development. To her new assignment, Miss Funk brings a background of wide experience in broadcasting and in film programing for television. For the past four years, as sales development staffer, she specialized in the preparation of station sales material and program promotion. She was assistant film manager at WOR-TV, N. Y. and in sales service there.

Franklin Sisson has been appointed manager of radio station WWJ, Detroit. Formerly local sales manager of Grand Rapids, Mich., television station WOOD-TV, Sisson began his broadcasting career at WKLA, Ludington. From there he went to radio station WOOD as program director. A popular platform speaker, Sisson appeared with the touring panels of the BMI Clinics discussing station programing and promotion. He is a past president of the Grand Rapids Optimist Club and chairman of their convention.

The seller's viewpoint

Though the technicians maintain that it isn't the size of the sample but the quality of the method that matters in taking a rating, nothing bothers buyers and sellers of ratings so much as sample size. In this piece, Jay Victor, who heads a Newark, N. J., agency of that name, proposes an independent audit of rating services in the New York market by using students from the many colleges in the area to sample around 80,000 homes. This, he says, would keep the cost of validation low, and provide believable data.

Needed: large-sample validation of the ratings

The over-all "image" of the rating services is at an all-time low. Their methods are under attack, the size of their sampling ridiculed, their projections disputed, their integrity maligned and comments on the final figures (especially when they are unfavorable) range the gamut from "inadequate" to downright "dishonest."

I'm not here to take sides. But I do believe the time has come for both advertiser and broadcaster to demand that some proof be forthcoming to corroborate (1) that the samplings are, in truth, adequate; (2) that the ethnic composition is accurate; (3) that the income level samplings are in proportion with the latest available figures; (4) and most important, that a projection of some 800 or 1,000 names into 15 million really works.

I have an idea to prove this out and a way to put it into practice as well. *I propose a completely independent audit.* And before anyone begins shouting "It's expensive!" I suggest that the plan I have will be most economical in the bargain. This independent audit would not reach a mere 800 doorknobs but could be closer to 80,000 homes per survey. And this one hundred-fold projection would prove, beyond question, whether the services are actually close to the mark or not worth the paper they're printed on at all. I think the time is here for a showdown. Every other set of circulation figures has some independent audit — why not radio and tv? Advertisers and agencies have a right to demand this and rating services, which have faith in their methods, should be willing to put their product on the line.

The idea came to me while I was perusing a partial list of the many colleges that flourish in the 17-county greater New York area. It appears to me that there are over 50 of them. I suggest that the presidents of all these institutions be approached with the idea of joining forces to make an annual independent audit of every rating service in the market. I don't mean looking into their books. I mean testing their methods. Every college would allocate X number of students. The rating services would be asked to furnish each college with a list of questions identical to those they give their own people and furnish the identical methods of questioning as well. All other things would be equated, too (like ethnic composition, income level groupings, etc.), to the satisfaction of all interests concerned.

Every college would be allocated an area, would make its own survey, would tabulate its own figures and funnel all the results into one central point. When all the figures were in, final computations would be made, then stacked against the figures of the rating service itself.

All things being equal, the final evidence should stand on its own. With the exception of Nielsen (whose system I believe, offers the tiniest sampling of them all in greater New York), every major method could be explored in the 17-county metropolitan area. What the results prove out here will determine the next steps to be taken. Whether the final comparisons wind up odious or otherwise, I guarantee they should be interesting.

Fees should be modest. I have approached no college but my feeling is that many might be willing to help in the project as a public service or perhaps for some free air time thrown in for recruitment. If a little larger sum should be needed, all interested parties should contribute on some mutually agreeable basis.

I would be happy to be part of any committee chosen to help work this out. I believe some sort of independent check on ratings is long overdue. Advertisers have a right to know what they're buying. Equally, rating services should have a right to prove what they're selling. So let's have it. The "truth" will benefit the entire industry.

THANK YOU, CONGRESSMAN OREN HARRIS . . .

CHAIRMAN, HOUSE SPECIAL SUBCOMMITTEE ON LEGISLATIVE OVERSIGHT

ARB wishes to commend you and your committee on the objective and non-partisan manner in which the recent comprehensive statistical evaluation of audience measurement services was conducted. A complete description and comparison of ARB methodology with that of other services is most welcome to us and should be one of the most important research documents in our industry. This is especially true because of the outstanding qualifications of those who prepared the report.

While we do not agree in principle with the necessity for Congressional inquiry, ARB feels that you have performed a most valuable service for the industry.

We take particular note of one of the committee's major recommendations—that which advocates complete disclosure of methodology and sample size in each printed report. ARB, and only ARB in the television field, has consistently furnished this information fully and clearly in every copy of every report. We will continue to do this as well as work toward implementing the other recommendations of the committee.

AMERICAN RESEARCH BUREAU, INC.

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WASHINGTON	*4320 Ammendale Road, Beltsville, Md., WE 5-2600*
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CHICAGO	*1907 Tribune Tower, Chicago 11, Ill., SU 7-3388*
LOS ANGELES	*2460 W Whittier Blvd., Montebello, Calif., RA 3-8536*

SPONSOR SPEAKS

A Puzzling Question

Recently Republican National Chairman. Senator Thruston B. Morton issued a strong protest before a Senate subcommittee, that station WMCA, New York had abused a broadcaster's right to editorialize, by the way in which it had backed John F. Kennedy in the campaign last fall.

Senator Morton attacked particularly WMCA's advertising of its political position, though he did not question a station's right to endorse a candidate.

To us this seems a little like evading the real issue. The heart of the problem is not how a station backs an individual political figure but whether station editorializing should be confined, as many broadcasters believe it should, to issues rather than personalities.

It is a very puzzling and difficult question and there has never been enough discussion of the point.

We believe that Peter Straus of WMCA has done the industry a real service by taking a stand and forcing this whole matter out into the open.

As to the arguments pro and con the practice of endorsing candidates, we'll reserve judgment. We'd like to hear more from broadcasters and others on this difficult subject.

Chuck Worcester Specialized in Service

The recent passing of Chuck Worcester, news director and former farm director of the WMT stations, Cedar Rapids, in an automobile accident, underscores the debt that radio and tv owe to their news and farm specialists.

We worked with Chuck on many farm projects. He represented the best in broadcasting to millions in the wide areas served by his stations, as well as throughout the industry.

Chuck's specialty, and it is a specialty of many of the news and farm experts, was service.

He was regarded a member of the family by countless families throughout the WMT areas. His loss will be keenly felt, because, in the finest tradition of broadcasting, he was constantly asking, not "What can I get?" but "What can I give?"

10-SECOND SPOTS

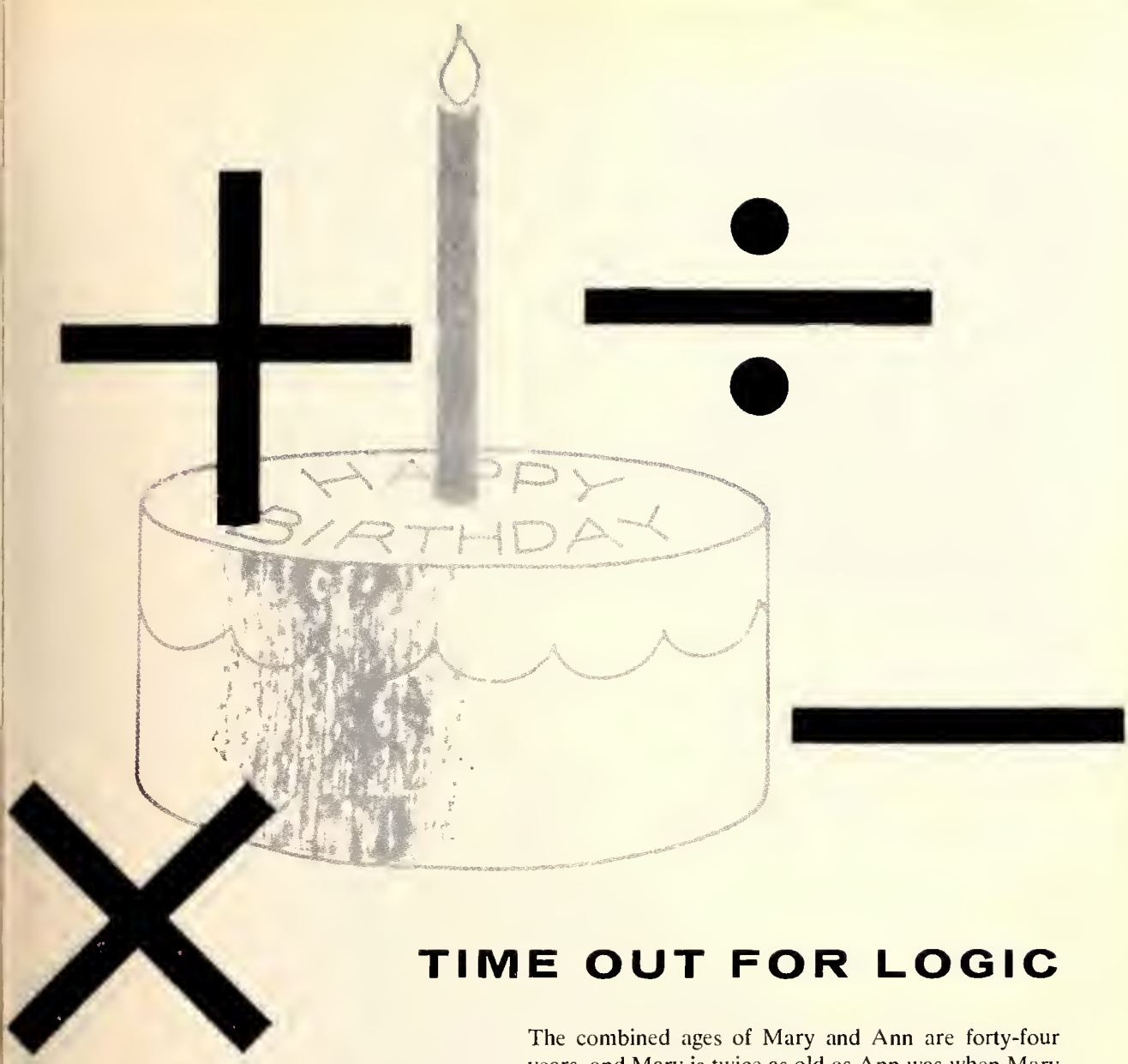
Mark this down: One of the big retailing firms, it is rumored, is set to sponsor a Western series next season. The title: *Colt 44.95.*

Pray ball: They did "Casey at the Bat" at N. Y.'s Upstairs at the Downstairs—as a Japanese Kabuki troupe might do it. Just before the last stanza, an announcer interrupted with: "*But first, a word about Cirrette Brue Brades.*"

Adlai and Al: Doubletalker Al Kelly has been nominated (by columnist Bob Considine) as a deputy to Governor Stevenson at the U.N.—because Kelly proved to the nation on tv recently that he had developed doubletalk into an even greater art form than the Russians. As an example of how he does it, Considine quotes an exchange with Happy Chandler, then Commissioner of Baseball, that took place on a dais somewhere: "Durocher feltered that team like a granlist and didn't deserve the frizzim of the agitative suspension," Al declared. "You've got a point, there." said the former Kentucky governor, nodding sagely. "If you want action, though, *you'd better put in in writing.*"

Hoodwinked: We heard about this guy who was so influenced by the losers on those tv crime shows se in the '20's and '30's that he went out and bought a big, black sedan and fixed it so that when he gets ou *all four doors open at the same time*

Heritage: CBS TV made a pitch fo "the pursuit of excellence" on it *Great Challenge* special, but CBS Ra dio beat video to the punch. The sen ior web interviewed one Sol Richman who told this story: "We hav a fellow, Harold Jaffe, a salam stuffer. His father was a salam stuffer, his grandfather was a salam suffer. His great-grandfather was salami stuffer in Germany. This ha been handed down as an art. An this man, he refuses to this very da to tie knots at the ends of the salam by machine—only by hand. He adamant. And the irony is, he ca tie more salamis by hand than th machines do. *But where can you g another Harold Jaffe today?*"



TIME OUT FOR LOGIC

The combined ages of Mary and Ann are forty-four years, and Mary is twice as old as Ann was when Mary was half as old as Ann will be when Ann is three times as old as Mary was when Mary was three times as old as Ann. How old is Mary? *

Drop us a line before Mary gets much older and if you've solved this ageless intricacy we'll provide a copy of Dudeney's "Amusements in Mathematics" (Dover Publications, Inc., N.Y.) forthwith. If you have a copy, say so and we'll provide a different prize.

** Station break: We missed that last cue too, but WMAL-TV's audience probably includes Mary and Ann; it's the biggest in the Washington market 6 P.M. to midnight, all week, (ARB Dec. '60, and NSI Jan. '61.)*

wmal-tv abc

Washington, D. C.

An Evening Star Station, represented by H-R Television, Inc.

Affiliated with **WMAL** and **WMAL-FM**, Washington, D.C.; **WSVA-TV** and **WSVA**, Harrisonburg, Va.

LEFT TO RIGHT FARRELL SMITH, 1-3 PM / BILL OWEN 4-6 AM / CHARLIE GREER (STANDING), 11 AM-1 PM / SCOTT MUNI, 10 PM-12 AM / JACK CARNEY, 3-6:30 PM / HERB OSCAR ANDERSON, 6-10 AM / CHUCK DUNAWAY, 7:15-10 PM

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